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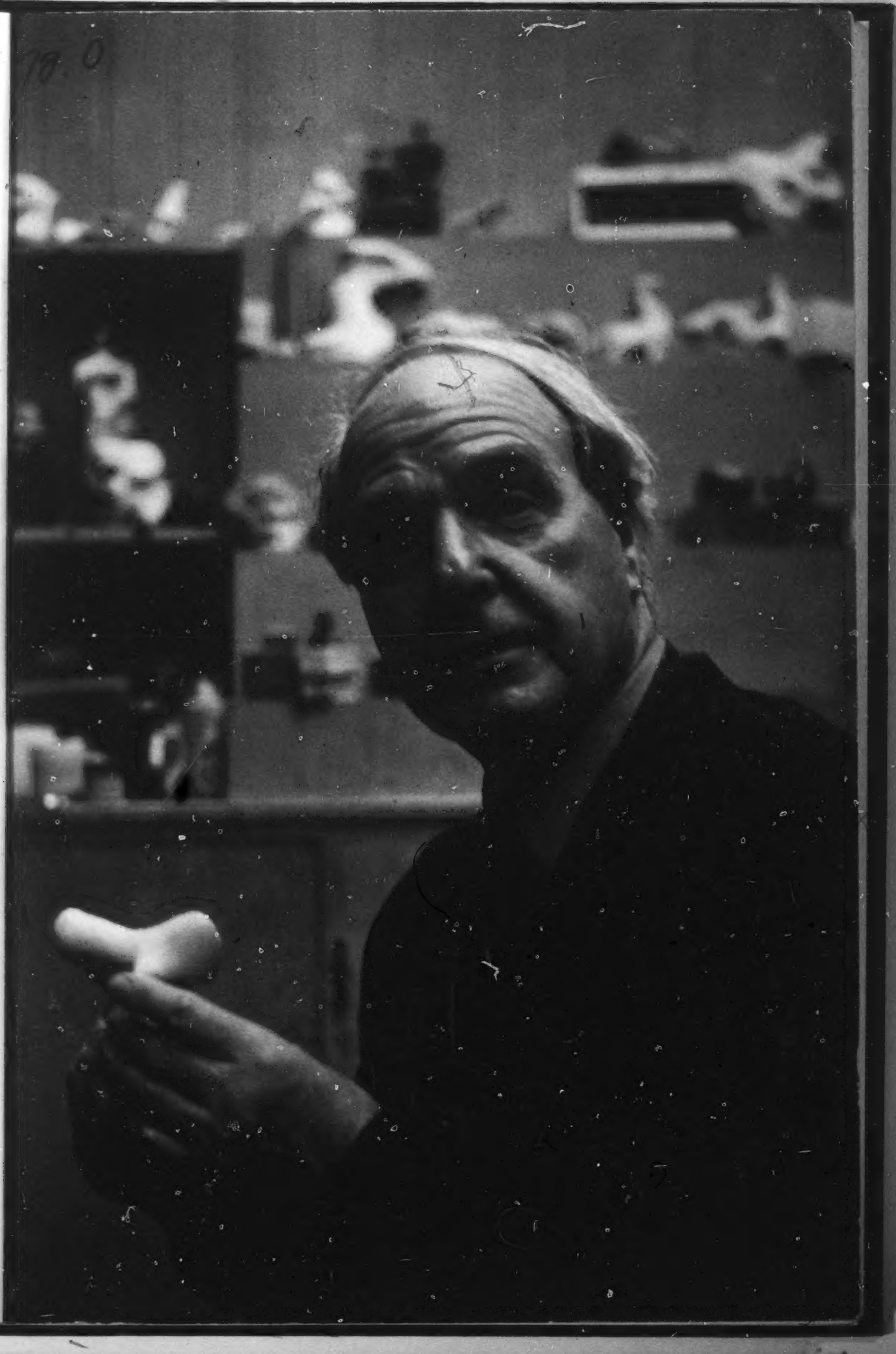
General



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TO O.
O. SKLOD
[illegible]
KRÖLLER-MÜLLER.

Henry Moore

Rijksmuseum Kröller-Müller, Otterlo
4-V-1968 / 7-VII-1968

Museum Boymans-Van Beuningen, Rotterdam
17-IX-1968/4-XI-1968

Henry Moore onderhoudt reeds sinds lang goede relaties met Nederland. Vanaf de eerste maal in 1949 nam hij deel aan de internationale tentoonstellingen van beeldhouwkunst in het Park Sonsbeek te Arnhem. De Gemeente Arnhem verwierf in 1955 zijn "Warrior with shield", die mede ter gedachtenis aan de "Battle of Arnhem" een plaats in de stad kreeg.

In Rotterdam verwierf het Magazijn de Bijenkorf een exemplaar van de "Reclining Figure" die hij in 1951 voor het Festival of Britain maakte, terwijl hij in 1955 de grote muur in baksteen voor het Bouwcentrum ontwierp. Zijn werk is vertegenwoordigd in musea te Rotterdam, Den Haag, Amsterdam, Otterlo en Haarlem. Hiervan moge in het bijzonder genoemd worden de "Three Upright Motives", die, voor het eerst als groep, een plaats vonden in het Nationale Park de Hoge Veluwe.

De Gemeente Den Haag ten slotte kocht de grote versie van de "Locking Piece". Ook in een aantal particuliere verzamelingen vindt men werk van hem.

In Amsterdam en Rotterdam werden in de jaren na de oorlog retrospectieve tentoonstellingen van zijn werk gehouden. Nu Henry Moore in 1968 70 jaar wordt is het voor ons een grote vreugde om op twee plaatsen in Nederland een belangrijk overzicht ook van de meeste recente ontwikkeling van zijn oeuvre te kunnen tonen.

In de eerste plaats zijn wij Henry Moore zelf buitengewoon dankbaar voor de enthousiaste en royale wijze waarop hij aan dit plan heeft meegewerkt. Hij liet ons vrij uit zijn eigen collectie beelden en tekeningen kiezen, stelde ons de foto's ter beschikking, die hij in de loop der jaren van zijn werk maakte en verschafte ons het omvangrijke documentatiemateriaal waar wij om vroegen. Ook Mrs Irina Moore en Miss Mary Moore stelden werken ter beschikking. De secretaresse van de kunstenaar, Mrs. Betty Tinsley, was ons zeer behulpzaam bij het oplossen van vele praktische problemen. De tentoonstelling werd mogelijk gemaakt door het initiatief en de zeer gewaardeerde steun van Henry Moore's Gallery Marlborough Fine Arts ltd te Londen. In het bijzonder de heren H. R. Fischer en Dr W. Fischer hebben zich ten zeerste ingespannen om deze hommage aan de kunstenaar te doen slagen. Als steeds is de British Council ons zeer ter wille geweest, ditmaal in de vorm van bruiklenen en adviezen. Gezien de grote Moore tentoonstelling, die in dezelfde periode in de Tate Gallery te Londen wordt gehouden, bleek het moeilijk een voldoende representatie van het vroege werk te verkrijgen. Des te erkentelijker zijn wij daarom de Trustees van de Tate Gallery, de Wakefield City Art Gallery en de particuliere verzamelaars in Engeland, dat zij ons in staat hebben gesteld om toch tot een evenwichtige presentatie te komen. Ook zijn wij het College van Burgemeester en Wethouders van de Gemeente Arnhem, het Frans Halsmuseum te Haarlem en prof. mr P. Sanders te Schiedam ten zeerste dankbaar voor hun generositeit.

Gezien het vele dat reeds over Moore werd gepubliceerd hebben we een andere opzet dan gewoonlijk voor de catalogus gekozen. Uitgangspunt werd om in plaats van een beschouwende inleiding biografie en bibliografie samen te vatten en te illustreren in een documentair beeldverhaal.

Wij vonden de heer David Mitchinson bereid ons te helpen bij het samenbrengen en rangschikken van het omvangrijke materiaal. Hij heeft deze taak met grote speurzin en vindingrijkheid in korte tijd volbracht.

De teksten in het beeldverhaal en de gegevens in het catalogusgedeelte hebben wij ditmaal mede om de verspreiding te bevorderen onvertaald gelaten.

Behalve in Otterlo en Rotterdam zal de expositie nog getoond worden in Düsseldorf, Baden-Baden, Neurenberg en Darmstadt.

R. W. D. Oxenaar
directeur van het Rijksmuseum
Kröller-Müller te Otterlo

J. C. Ebbinge Wubben
directeur van het Museum
Boymans-van Beuningen te Rotterdam

L. 3967.
9. X. 1968.

For a long time already Henry Moore has maintained good relations with The Netherlands. Since first they were held in 1949, he has participated in the Sonsbeek Park International Exhibitions of sculpture in Arnhem. The municipality of Arnhem acquired his 'Warrior with Shield' in 1955, which was given a place in this town also in commemoration of the 'Battle of Arnhem'. The department store 'Bijenkorf' in Rotterdam acquired a copy of the 'Reclining Figure' he made in 1951 for the Festival of Britain, and in 1955 he designed a large sculptured brick wall for the Rotterdam Building Centre. His work is represented in museums in Rotterdam, The Hague, Amsterdam, Otterlo and Haarlem. Of these the 'Three Upright Motives', which were placed for the first time as a group in the Hoge Veluwe National Park, deserve special mention. Finally, the municipality of The Hague bought the large version of the 'Locking Piece'. In a number of private collections work of his may also be found.
In Amsterdam and Rotterdam retrospective exhibitions of his work were held in the years after the war. Now that Henry Moore will be 70 years old in 1968 it gives us great pleasure to be able to show a comprehensive selection from his work, including its most recent development, in two places in Holland.
In the first place we are very grateful to Henry Moore himself for the enthusiastic and generous manner in which he co-operated in this project. He allowed us to choose freely from his own collection of statues and sketches, placed photographs at our disposal he had made of his work in the course of the years, and provided us with the voluminous documentation material we had requested. Mrs. Irina Moore and Miss Mary Moore also lent us a number of his works. The artist's secretary, Mrs. Betty Tinsley was very helpful in the solution of many practical problems. The exhibition was made possible by the initiative and the highly valued support of Henry Moore's Gallery Marlborough Fine Arts Ltd. in London. Especially Mr. H. R. Fischer and Dr. W. Fischer went to considerable trouble to make this homage to the artist successful. As usual, the British Council has been very helpful, this time with loans and advice.
Because a great Moore exhibition is being held during that same period in the London Tate Gallery, it proved difficult to obtain sufficient representation of his early work. We are all the more grateful to the Trustees of the Tate Gallery, the Wakefield City Art Gallery and the private collectors in England, who helped us to overcome this obstacle, and enabled us to arrive at a well-balanced presentation. We are, furthermore, very thankful to the Arnhem Municipal Executive, the Frans Hals Museum in Haarlem and Prof. P. Sanders of Schiedam for their generosity.
In view of the great volume of the publications on Moore already available, we have chosen an unconventional form for this catalogue. Our point of departure was not to give an appreciative intruduction, but to combine and illustrate the biography and the bibliography into a documentary press review. David Mitchinson assisted us in the collection and arrangement of the extensive material. He performed this task with great acumen and resourcefulness and in a very short time.
In this case we have left the texts in the reviews and the data in the catalogue section untranslated, also in view of increasing the distribution of the book.
Besides Otterlo and Rotterdam, places where the exhibition will be held are Düsseldorf, Baden-Baden, Neurenberg and Darmstadt.

R. W. D. Oxenaar
director of the Kröller-Müller
State Museum in Otterlo

J. C. Ebbinge Wubben
director of the Boymans-van Beuningen
Museum in Rotterdam

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moore

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Henry Moore tentoonstelling

4 mei - 8 juli 1968	Rijksmuseum Kröller-Müller, Otterlo
21 sept. - 3 nov. 1968	Museum Boymans-van Beuningen, Rotterdam.

Biografie

1898	geboren op 30 juli te Castleford, Yorkshire, als het zevende kind in een mijnwerkersgezin
1915	wordt kwekeling
1916	wordt onderwijzer op zijn vroegere lagere school
1917	neemt dienst in het 15e regiment Londense Jagers (Civil Service Rifles); gaat naar Frankrijk; loopt een gasvergiftiging op bij Cambrai; wordt teruggestuurd naar een ziekenhuis in Engeland
1918	wordt opnieuw naar Frankrijk gezonden
1919	gedemobiliseerd; hervat zijn voormalige onderwijzersbaan; laat zich in september inschrijven aan de „Leeds School of Arts"
1921	Londen; laat zich inschrijven aan het „Royal College of Arts"; veelvuldige bezoeken aan het British Museum (antieke en primitieve beeldhouwkunst)
1923	de eerste van de jaarlijkse bezoeken aan Parijs, waar hij de verzameling Pellerin ziet („De grote baders" van Cézanne)
1924	wordt tot leraar in de beeldhouwklas van het „Royal College of Arts" benoemd, voor een periode van zeven jaar
1925	bezoek aan Frankrijk en Italië (Michelangelo)
1926	neemt deel aan een groepstentoonstelling in de St. George's Gallery
1928	eerste eenmanstentoonstelling in de Warren Gallery; opdracht voor het reliëf in steen „Noorderwind" voor het gebouw van de Ondergrondse, St. James', Londen
1929	huwt met Irina Radetsky
1932	benoemd aan de Chelsea School of Art; richt er een afdeling beeldhouwkunst op
1933	lid van „Unit One"
1936	neemt deel aan de Internationale Surrealistische tentoonstelling in de New Burlington Galleries; bezoekt Spanje en de grotschilderingen in de Pyreneeën
1939	geeft het les geven aan de Chelsea School of Art op; woont in Kingston
1940	keert terug naar Londen; benoemd tot oorlogskunstenaar (war artist), uitvoering van de bekende reeksen tekeningen in de schuilkelders; gaat naar Much Hadham, Hertforshire, waar hij sindsdien heeft gewoond
1943/44	opdracht voor een beeldhouwwerk in steen „Madonna met kind" voor de St. Matthew-kerk te Northampton (150 cm hoog)
1945	benoemd tot doctor honoris causa aan de Universiteit van Leeds; bezoek aan Parijs

1946	geboorte van zijn dochter Mary; bezoek aan zijn overzichtstentoonstelling in het Museum of Modern Art, New York
1948	de Internationale Prijs voor Beeldhouwkunst wordt hem toegekend op de 24e Biennale van Venetië
1949	bezoekt België, Nederland en Zwitserland
1950	bezoek aan Griekenland
1952/53	opdracht voor een stenen balustrade (3 x 8) en de „Liggende wandfiguur" in brons (158 cm lang) voor het terras van het Time-Life-gebouw, Bondstreet, Londen
1953	de Internationale Prijs voor Beeldhouwkunst wordt hem toegekend op de 2e Biennale van Sao Paulo, Brazilië; bezoekt Brazilië en Mexico
1954	opdracht voor een muurreliëf in baksteen voor het nieuwe Bouwcentrum in Rotterdam
1955	reis naar Yougoslavië
1956	opdracht voor een beeldhouwwerk voor het hoofdkwartier van de Unesco in Parijs
1958	benoemd tot doctor honoris causa aan de Universiteit van Harvard; 2e prijs beeldhouwkunst te Pittsburgh (Carnegie Institute)
1959	doctor honoris causa aan de Universiteit van Cambridge
1962	wordt ereburger van Castleford
1963	verkrijgt de Feltrinelli-prijs
1965	beeldhouwwerk voor het Lincoln Centre for Performing Arts, New York
1967	ere-doctoraat van het Royal College of Art, Londen
1968	Praemium Erasmianum 1968

Eenmans-tentoonstellingen

1928	Londen, Warren Gallery
1931	Londen, Leicester Galleries
1933	Londen, Leicester Galleries
1935	Londen, Zwemmer Gallery
1936	Londen, Leicester Galleries
1939	Londen, Mayor Gallery
1940	Londen, Leicester Galleries
1941	Leeds, Temple Newsam
1943	New York, Buchholz Gallery (Curt Valentin)
1945	Londen, Berkely Galleries
1946	Londen, Leicester Galleries
	Washington, Philips Memorial Gallery
	New York, Museum of Modern Art
1947	Chicago, Art Institute of Chicago
	San Francisco, Museum of Modern Art
	Sydney, National Gallery of New South Wales
	Hobart, Tasmanian Museum en Art Gallery
	Melbourne, National Gallery of Victoria
	Adelaide, National Gallery of South Australia
	Perth, National Gallery of Western Australia
1948	Venetië, Engelse Paviljoen, 24e Biennale van Venetië
	Milaan, Galleria d'Arte Moderna
1949	Brussel, Palais des Beaux-Arts
	Parijs, Musée Nationale d'art Moderne
1950	Amsterdam, Stedelijk Museum
	Hamburg, Kunsthalle
	Düsseldorf, Städtische Kunstsammlungen
	Bern, Kunsthalle
	Mexico City, Galeria de Arte Mexicano
1951	Athene, Zappeion Gallery
	Londen, Tate Gallery
	Londen, Leicester Galleries
	Berlijn, Haus am Waldsee
	New York, Buchholz Gallery (Curt Valentin)
	Wenen, Albertina
1952	Cape Town, National Gallery of South Africa
	Onder auspiciën van de Riksforbundet for Bildande Konst:
	Stockholm, Akademien
	Norrköping, Akademien
	Göteborg, Kunstmuseum
	Orebro, Akademien
	Oostenrijk, Neue Galerie der Stadt Linz
	Stockholm, Samlaren Gallery
1953	Kopenhagen, Kunstforeningen
	Oslo, Kunstnernes Hus
	Trondheim, Kunstforeningen
	Bergen, Kunstforeningen
	Rotterdam, Museum Boymans- van Beuningen

LIBRARY

1953	Londen, Institute of Contemporary Arts
	Antwerpen, Comité voor Artistieke Werking
	Hannover, Kestner Gesellschaft
	München, Haus der Kunst
	Frankfurt, Staedelsches Kunstinstitut
	Stuttgart, Staatsgalerie
	Sao Paulo, Engelse Afdeling, IIe Internationale Biennale van Sao Paulo
1954	Londen, Leicester Galleries
	Mannheim, Kunsthalle
	Bremen, Kunsthalle
	Berlijn, Der Senat für Volksbildung
	Göttingen, Stadtverwaltung
	New York, Curt Valentin Gallery
1955	Bazel, Kunsthalle
	Boulder, University of Colorado
	Colorado, Colorado Springs Fine Art Centre
	Denver, Denver Art Museum
	Wyoming, University of Wyoming
	Zagreb
	Belgrado
	Ljubljana
	Londen, Leicester Galleries
	Montreal, Museum of Fine Arts
	Ottawa, National Gallery of Canada
1956	Toronto, The Art Gallery
	Winnipeg, Art Gallery Association
	Vancouver, The Art Gallery
	Auckland, City Art Gallery
	Dunedin, Public Art Gallery
1957	Christchurch, Canterbury Society of Arts
	Wellington, National Art Gallery of New Zealand
	Port Elizabeth, King George VI Art Gallery
	Salisbury, Rhodes National Gallery
	Bulawayo, National Museum
	Johannesburg, Art Gallery
	Parijs, Berggruen Galerie
1958	Newcastle-upon-Tyne, Hatton Gallery
1959/60	Tokio, Osaka, Takamatsu, Yawata, Hiroshima, Fukuoka, Ube, Saseko, Nakamura, Chicago
1959/60	Warschau, Krakau, Wroclaw, Poznan, Szczecin
1960/62	Hamburg, Essen, München, Zürich, Rome, Parijs, Amsterdam, Berlijn, Londen, Whitechapel Art Gallery
1961	Londen, Marlborough Fine Art Ltd
	Edinburgh, Scottish National Gallery of Modern Art

1962	Cambridge New York, Knoedler Gallery Londen, Marlborough Fine Art Ltd Oxford
1963	Genève, Berlijn, München, Düsseldorf, Wakefield, Santa Barbara, Castrop Rauxel, Los Angeles, Londen, Marlborough Fine Art Ltd
1964	Londen, Marlborough Fine Art Ltd, Mexico, Caracas, Argentinië, Brazilië
1965	Londen, Marlborough Fine Art Ltd
1967	Londen, Marlborough Fine Art Ltd

Monografieën

Argan, Guilio Carlo	**Henry Moore,** Torino (de Silva) 1948
Flemming, Hans Theodor	**Henry Moore: Katakomben,** München (Piper) 1956
Grigson, Geoffrey	**Henry Moore,** Hardmondsworth (Penguin) 1943
Grohmann, Will	**Henry Moore,** Berlijn (Rembrandt Verlag) 1960
Hall, Donald	**The Life and Work of a great sculptor, Henry Moore,** Londen (Victor Gollancz) 1966
Hodin, J. P.	**Henry Moore,** Amsterdam (Allert de Lange) 1956
Hodin, J. P.	**Moore,** Londen (Zwemmer) 1958
Hofmann, Werner	**Henry Moore, Schriften und Skulpturen,** Frankfurt a/M (Fischer Bücherei, no. 250), 1959
James, Philip	**Henry Moore on Sculpture.** A collection of the sculptor's writings and spoken words edited with an introduction by Philip James. Londen (Mac Donald) 1966
Moore, Henry	**Heads, Figures and Ideas,** Comment by Geoffrey Grigson Londen (Rainbird Ltd), Greenwich (New York Graphic Society) 1958
Moore, Henry	**Henry Moore, Shelter Sketch-Book 1940-42,** Berlijn (Ganymed Press) 1967
Neumann, Erich	**Die Archetypische Welt Henry Moores,** Zürich-Stuttgart (Rascher Verlag) 1961; eng. ed. New York 1959
Read, Herbert	**Henry Moore: sculpture and drawings** (Vol. I) Londen (Lund Humphries), New York (Curt Valentin), 1944; 2e ed. 1946; 3e ed. 1949; 4e ed. by D. Sylvester 1957
Read, Herbert	**Henry Moore: sculpture and drawings since 1948** (Vol. II), Londen (Lund Humphries), New York 1955; 2e ed.: **Sculpture and drawings** 1948-1954, ed. by A. Bowness, 1965
Read, Herbert	**Henry Moore: sculpture** 1955-1964 (Vol. III), Londen (Lund Humphries), 1965, ed. by A. Bowness
Read, Herbert	**Henry Moore Sculptor,** Londen (Zwemmer), 1934
Read, Herbert	**Henry Moore, A study of his life and work,** Londen (Thames and Hudson) 1965
Sweeney, James Johnson	**Henry Moore,** New York (Museum of Modern Art) 1946
Walter, Sigfrid	**Henry Moore,** Keulen (Walter) 1955

Catalogus

R I, R II en R III verwijzen naar het boek van Herbert Read: Henry Moore: sculpture and drawings, respectievelijk Volume I, Londen 1957 (4e druk) Volume II, Londen 1965 (2e druk) en Volume III, Londen 1965

1
Drie bladzijden uit schetsboek nr 3, 1922-'24
22,7 x 17 cm (8¾ x 6¾ in.)
gewassen potlood- en pentekening
eigendom van de kunstenaar
2
Vrouw met opgeheven armen, 1924-'25
43 cm hoog (17 in.)
Hoptonwood steen
eigendom van de kunstenaar
R. I 23
3
Moeder en kind, 1924
56 x 38 cm (22 x 15 in.)
gewassen krijttekening
verz. Mevr. Irina Moore
4
Drie bladzijden uit schetsboek nr 4, 1925
22,5 x 17 cm (8¾ x 6¾ in.)
pen- en potloodtekening
eigendom van de kunstenaar
5
Drie bladzijden uit schetsboek nr 6, 1926
22,5 x 17 cm (8¾ x 6¾ in.)
krijt- en potloodtekening
eigendom van de kunstenaar
6
Liggende vrouwenfiguur, 1927
63,5 cm lang (25 in.)
gegoten beton
verz. Mej. Mary Moore
R. I 43
7
Slangenkop, 1927
20,5 cm lang (8 in.)
steen
verz. Mevr. Mary Garrould, Caterham, Surrey
R. I 45
8
Drie bladzijden uit het schetsboek voor het reliëf voor het gebouw van de Ondergrondse
22,7 x 18 cm (8¾ x 7 in.)
pen- en potloodtekening
verz. Mevr. Irina Moore
9
Figuur ten halve lijve, 1928
24 x 16,5 cm (9½ x 6½ in.)
gewassen waterverfschets
verz. Mevr. Irina Moore
10
Staand naakt, 1928
56 x 30 cm (22 x 11¾ in.)
gewassen krijttekening
verz. Mevr. Irina Moore
11
Zittende vrouw, 1929
50,5 x 33 cm (20 x 13 in.)
gewassen krijttekening
verz. Mevr. Irina Moore
12
Zittende vrouw, 1929
54,5 x 37 cm (21½ x 14½ in.)
gewassen krijt- en potloodtekening
verz. Mevr. Irina Moore
13
Zittende figuur, 1929
45 cm hoog, (17¾ in.)
gegoten beton
verz. Mevr. Irina Moore
R. I 65
14
Figuur, 1930
25,5 cm hoog (10 in.)
ebbehout
verz. Mevr. C. Ventris, Londen
R. I 80
15
Zittend naakt, 1930
43 x 34,5 cm (17 x 13½ in.)
penseeltekening met waterverf
verz. Mevr. Irina Moore
16
Staand naakt, 1930
43 x 34,5 cm (17 x 13½ in.)
aquarel
verz. Mevr. Irina Moore
17
Drie bladzijden uit het schetsboek met zuigeling, 1930-'31
16 x 20 cm (6¼ x 7¾ in.)
potloodtekening
eigendom van de kunstenaar
18
Figuur (tekening voor metaalsculptuur), 1931
61,5 x 35 cm (24¾ x 13¾ in.)
olieverf en aquarel
verz. Mevr. Irina Moore
19
Reliëf, 1931
47 cm hoog (18½ in.)
gips
eigendom van de kunstenaar
R. I 103
20
Meisje, 1931
73,[illegible] cm hoog (29 in.)
ancaster steen
The Tate Gallery, Londen
R. I 109
21
Staand naakt, 1932
43 x 34,5 cm (17 x 13½ in.)
pentekening
verz. Mevr. Irina Moore
22
Zittende vrouw, 1932
43 x 33,5 cm (17 x 13¼ in.)
aquarel
verz. Mevr. Irina Moore
23
Ideeën voor beeldhouwwerk (boenderen en schelpen), 1932
twee tekeningen, elk 24 x 16,5 cm (9½ x 6½ in.)
potloodtekening
verz. Mevr. Irina Moore

24
Compositie, 1933
35,5 cm hoog (14 in.)
walnotehout
verz. de heer Christopher Glass,
Stone-cum-Eberry, Kent
R. I 132
25
Compositie, 1933
58,5 cm hoog (23 in.)
gehouwen beton
The British Council, Londen
R. I 133
26
Moeder en kind (tekening voor beeldhouwwerk), 1933
35,5 x 30 cm (14 x 11¾ in.)
gewassen pentekening
verz. Mevr. Irina Moore
27
Drie bladzijden uit het glanzende schetsboek, 1933-'35
27 x 18,5 cm (10¾ x 7¼ in.)
pen- en potloodtekening
eigendom van de kunstenaar
28
Hol en bol, 1934
68,5 cm hoog (27 in.)
iepehout
eigendom van de kunstenaar
29
Compositie, 1934
42,5 cm lang (16¾ in.)
brons, (gegoten in 1962),
oplage van 9
eigendom van de kunstenaar
30
Drie bladzijden uit het schetsboek met hoekige vormen, 1934-'35
27 x 18,5 cm (10¾ x 7¼ in.)
gewassen krijt-, potlood- en penseeltekening
eigendom van de kunstenaar
31
Ideeën voor metaalsculptuur, 1934
51 x 32,5 cm (20 x 12¾ in.)
gewassen pentekening
verz. Mevr. Irina Moore
32
Tekening voor beeldhouwwerk (Liggende figuur), 1934
27 x 37,5 cm (10¾ x 14¾ in.)
pentekening en aquarel
verz. Mevr. Irina Moore
33
Ideeën voor beeldhouwwerk, 1934
37 x 55 cm (14½ x 21¾ in.)
gewassen krijttekening
Rijksmuseum Kröller-Müller, Otterlo
34
Familie, 1935
101,5 cm hoog (40 in.)
hout
eigendom van de kunstenaar
35
Beeldhouwwerk, 1935
96 cm hoog (38 in.)
walnotehout
verz. Mevr. Irina Moore
R. I 158
36
Drie bladzijden uit het schetsboek met hoekige vormen en vormen van beenderen, 1935
13,7 x 22 cm (5½ x 8¾ in.)
potlood-tekening
eigendom van de kunstenaar
37
Liggende figuur, 1935
35,5 x 53,5 cm (14 x 21 in.)
aquarel
verz. Mevr. Irina Moore
38
Liggende figuur, 1935
38 x 55 cm (15 x 21¾ in.)
gewassen pentekening
verz. Mevr. Irina Moore
39
Beeldhouwwerk, 1936
46 cm hoog (18 in.)
travertijn
verz. Mevr. Irina Moore
R. I 164
40
Ideeën voor metaalsculptuur, 1936
39,5 x 56 cm (15½ x 22 in.)
pentekening en aquarel
verz. Mevr. Irina Moore
41
Twee vormen, 1936
40,5 cm hoog (16 in.)
bruine hornton steen
eigendom van de kunstenaar
R. I 166
42
Liggende figuur, 1936
106,5 cm lang (42 in.)
iepehout
The Wakefield City Art Gallery,
Wakefield, Yorkshire
R. I 175
43
Drie bladzijden uit het schetsboek met hoekige vormen in steen, 1936
26 x 18 cm (10¼ x 7 in.)
gewassen krijttekening
eigendom van de kunstenaar
44
Draadfiguur no I, 1937
51 cm hoog (20 in.)
kersehout met draad
verz. Mevr. Irina Moore
R. I 183
45
Tekening, 1937
56 x 38 cm (22 x 15 in.)
krijttekening en aquarel
verz. Mevr. Irina Moore
46
Draadfiguur, 1938
46 cm hoog (18 in.)
afgietsel in brons uit 1967
eigendom van de kunstenaar

47
Ideeën voor metaalsculptuur, 1938
twee tekeningen, elk 18,5 x 28 cm
(7¼ x 11 in.)
gewassen potloodtekening
verz. Mej. Mary Moore
48
Kop, 1939
14 cm hoog (5½ in.)
lood en draad
verz. Mej. Mary Moore
R. I 195
49
Tekening (schets voor een litho), 1939
36 x 30,5 cm (14¼ x 12 in.)
gewassen krijttekening
verz. Mevr. Irina Moore
50
Liggende figuur, 1939
23 cm lang (9 in.)
brons, oplage van 3
verz. Mej. Mary Moore
R. I 203
51
Drie punten, 1939-40
19 cm lang (7½ in.)
brons, oplage van 10
verz. Mej. Mary Moore
R. I 211
52
Staande figuren, 1940
25,5 x 43 cm (10 x 17 in.)
krijt-, pentekening en aquarel
verz. Mevr. Irina Moore
53
Liggende figuur (slang), 1940
29 cm lang (11½ in.)
brons, oplage van 8
verz. Mevr. Irina Moore
54
Drie bladzijden uit het schetsboek
met thema's uit de kolenmijnen,
1941-'42
20 x 16 cm (7¾ x 6¼ in.)
gewassen krijt- en potloodtekening
eigendom van de kunstenaar
55
Zittende figuren, 1941
35,5 x 42 cm (14 x 16½ in.)
krijttekening en aquarel
verz. Dr. David Brown, Romsey,
Hampshire
56
Zittende vrouw in de Ondergrondse,
1941
48 x 38 cm (19 x 15 in.)
pen-, krijttekening en gouache
The Tate Gallery, Londen
57
Perspectief van schuilkelder in de
Ondergrondse, 1941
48 x 43,5 cm (19 x 17¼ in.)
pen- krijttekening, aquarel en
gouache
The Tate Gallery, Londen
58
Schuilkeldertafereel: banken en
mensen, 1941
48 x 43 cm (19 x 17 in)
pen-, krijttekening, aquarel en
gouache
The Tate Gallery, Londen
59
Roze en groene slapers, 1941
38 x 55,5 cm (15 x 22 in.)
gewassen pentekening en gouache
The Tate Gallery, Londen
60
Drie liggende figuren, 1942
23 x 17,5 cm (9 x 7 in.)
gewassen pentekening
verz. Mevr. Irina Moore
61
Compositie van figuren, 1942
33 x 55,5 cm (13 x 21¾ in.)
gewassen pen- en krijttekening
verz. Mevr. Irina Moore
62
Drie zittende figuren, 1944
43 x 66,5 cm (17 x 26¼ in.)
aquarel
verz. Mevr. Irina Moore
63
Studie voor familiegroep, 1944
17 x 18,5 cm (6¾ x 7¼ in.)
potloodtekening en aquarel
verz. Mevr. Irina Moore
64
Moeder en kind op een bank, 1948
37,5 x 55 cm (14¾ x 21¾ in.)
pen-, krijttekening, aquarel
The British Council, Londen
65
Twee zittende figuren, 1948
54 x 56 cm (21 x 22 in.)
gewassen krijttekening
The British Council, Londen
66
Twee vrouwen, die wol opwinden,
1948
56,5 x 64 cm (22¼ x 25¼ in.)
krijt-, pentekening, aquarel
verz. Mevr. Irina Moore
67
Zittende vrouw, 1948
71 x 58,5 cm (28 x 23 in.)
krijttekening en aquarel
verz. Mevr. Irina Moore
68
Familiegroep, 1948
46 x 52 cm (18 x 20½ in.)
aquarel
verz. Mevr. Irina Moore
69
Familiegroep, 1948-'49
152,5 cm hoog (60 in.)
brons, oplage van 4
The Tate Gallery
R. II 269
70
Sculpturale voorwerpen, 1949
38,5 x 49,5 cm (15¼ x 19½ in.)
krijt-, pasteltekening en aquarel
verz. Mevr. Irina Moore
71
Ideeën voor beeldhouwwerken
(liggende figuur), 1949
29 x 24 cm (11½ x 9½ in.)
aquarel
Frans Halsmuseum, Haarlem

72
Schommelstoel no 3, 1950
32 cm hoog (12½ in.)
brons, oplage van 6
verz. Mevr. Irina Moore
R. II 276
73
Helm - hoofd no 2, 1950
39,5 cm hoog (15½ in.)
brons, oplage van 6
verz. Prof. Mr. P. Sanders, Schiedam
R. II 281
74
Vier staande figuren —
familiegroepen, 1951
28,5 x 23 cm (11¼ x 9 in.)
gewassen potloodtekening
verz. Prof. Mr. P. Sanders, Schiedam
75
Liggende figuur (Festival-figuur),
1951
229 cm lang (90 in.)
brons, oplage van 5
eigendom van de kunstenaar
R. II 293
deze figuur werd besteld door de
Arts Council van Groot Brittannië
voor het „1951 festival of Britain"
en werd het eerst tentoongesteld
op het terrein van de „south bank"
(zuidelijke oever) tentoonstelling in
Londen
76
Dierenkop, 1951
30,5 cm lang (12 in.)
brons, oplage van 8
verz. Mevr. Irina Moore
R. II 301
77
Geitekop, 1952
20,5 cm hoog (20 in.)
brons, oplage van 10
verz. Mevr. Irina Moore
R. II 302
78
Time-Life balustrade (werkmodel),
1952
101 x 38 cm (39¾ x 15 in.)
brons, oplage van 9 + 1
verz. Mevr. Irina Moore
79
Tekening voor inwendige en
uitwendige vormen, 1952
44 x 49,5 cm (17¼ x 19½ in.)
pentekening
verz. Mevr. Irina Moore
80
Inwendige en uitwendige vormen,
1952-'53
201 cm hoog (79 in.)
brons (gegoten in 1956),
oplage van 3
verz. Mej. Mary Moore
R. II 296
81
Moeder en kind, 1953
51 cm hoog (20 in.)
brons, oplage van 7 + 1
verz. Mevr. Irina Moore
R. II 315
82
Koning en Koningin, 1953
164 cm hoog (64½ in.)
brons, oplage van 4 + 1
verz. De heer David Astor, Londen
R. II 350
83
Krijger met schild, 1953-'54
152,5 cm hoog (60 in.)
brons, oplage van 11
Gemeente Arnhem
R. II 360
84
Muurreliëf, maquette no 2, 1955
33 x 44,5 cm (13 x 17½ in.)
brons, oplage van 10
verz. Mevr. Irina Moore
R. III 366
85
Muurreliëf, maquette no 3, 1955
33 x 48 cm (13 x 19 in.)
brons, oplage van 10
verz. Mevr. Irina Moore
R. III 367
86
Muurreliëf, maquette no 4
(gordijnen), 1955
33 x 46 cm (13 x 18 in.)
brons, oplage van 10
verz. Mevr. Irina Moore
87
Muurreliëf, drie vormen, 1955
19 x 33,5 cm (7½ x 13¼ in.)
brons, oplage van 12
verz. Mej. Mary Moore
R. III 374
88
Staand motief no 5, 1955-'56
213,5 cm hoog (84 in.)
brons, oplage van 7
verz. Mej. Mary Moore
R. III 383
89
Staand motief no 8, 1955-'56
198,5 cm hoog (78 in.)
brons, oplage van 7
verz. Mej. Mary Moore
R. III 388
90
Hoofd (lijnen), 1955
30 cm hoog (11¾ in.)
brons, oplage van 7
eigendom van de kunstenaar
91
Dierenkop, 1956
56 cm lang (22 in.)
brons, oplage van 7
Rijksmuseum Kröller-Müller, Otterl
R. III 396
92
Vrouw met boek, 1956
20,5 cm hoog (8 in.)
brons (gegoten in 1967),
oplage van 9
eigendom van de kunstenaar

93
Moeder en kind voor een open wand, 1956
20,5 cm hoog (8 in.)
brons, oplage van 12
verz. Mej. Mary Moore
R. III 418
94
Zittende figuren, 1957
43 x 34 cm (17 x 13½ in.)
pentekening
verz. Mevr. Irina Moore
95
Vrouw (ook getiteld: Zittende torso en Schikgodin), 1957
152,5 cm hoog (60 in.)
brons, oplage van 8
eigendom van de kunstenaar
R. III 439
96
Geklede zittende vrouw, 1957-'58
185,5 cm hoog (73 in.)
brons, oplage van 6
verz. Mej. Mary Moore
R. III 428
97
Zittende figuur, 1958
37 x 31,5 cm (14½ x 12½ in.)
gewassen krijttekening
verz. Mej. Mary Moore
98
Drie motieven voor wand no 2, 1959
107 cm lang (de wand) (42¼ in.)
brons, oplage van 10
Marlborough Fine Art Ltd
R. III 442
99
Vogel, 1959
38 cm lang
brons, oplage van 12
verz. Mej. Mary Moore
R. III 445
100
Reliëf no 1, 1959
240 cm hoog (88 in.)
brons, oplage van 6
eigendom van de kunstenaar
R. III 450
101
Moeder en kind (hol), 1959
32 cm hoog (12½ in.)
brons, oplage van 6
verz. Mevr. Irina Moore
R. III 453
102
Moeder en kind, 1959
49,5 cm lang (19½ in.)
brons (gegoten in 1967),
oplage van 6
eigendom van de kunstenaar
103
Liggende figuur in twee delen no 1, 1959
deze sculptuur is vervallen
104
Liggende figuur op voetstuk, 1959-'60
131 cm hoog (51½ in.)
brons, oplage van 9
Marlborough Fine Art Ltd, Londen
105
Twee zittende meisjes voor een wand, 1960
53,5 cm hoog (21 in.)
brons, oplage van 12
verz. Mej. Mary Moore
R. III 454
106
Driedelig object, 1960
123,5 cm hoog (48½ in.)
brons, oplage van 9
eigendom van de kunstenaar
R. III 470
107
Sculpturaal idee, 1961
34 x 27,5 cm (13½ x 10¾ in.)
pastel en aquarel
verz. Mej. Mary Moore
108
Staande figuur: Mesenede (werkmodel), 1961
162,5 cm hoog (64 in.)
brons, oplage van 7
particuliere verzameling
109
Maquette voor stenen gedenkteken no 1, 1961
13,5 cm hoog (5¼ in.)
brons, oplage van 9
verz. Mevr. Irina Moore
R. III 490
110
Liggende figuur in drie delen no 1, 1961-'62
287 cm lang (113 in.)
brons, oplage van 7
Marlborough Fine Art Ltd, Londen
R. III 500
111
De wand: achtergrond voor beeldhouwwerk, 1962
213 x 254 cm (84 x 100 in.)
brons, oplage van 3
eigendom van de kunstenaar
R. III 483
112
Beeldhouwwerk (Oor), 1962
18 cm hoog (7 in.)
brons, oplage van 9
eigendom van de kunstenaar
113
Werkmodel voor „Sluitstuk", 1962
106,5 cm hoog (42 in.)
gips
eigendom van de kunstenaar
R. III 514
114
Helm-hoofd no 4: Inwendig-uitwendig, 1963
47,5 cm hoog (18¾ in.)
brons, oplage van 6
eigendom van de kunstenaar
R. III 508
115
Beeldhouwwerk: Atoom-Stuk (werkmodel), 1964
122 cm hoog (48 in.)
gips
eigendom van de kunstenaar

116
Maanhoofd, 1964
57 cm hoog (22½ in.)
brons
verz. Mevr. L. Capellières-Lambert, Brussel

117
Beeldhouwwerk Messnede in twee delen, 1966
275 x 365 cm (108¼ x 143½ in.)
brons
Marlborough Fine Art Ltd, Londen

118
Liggende figuur in twee delen no 7 (Buis), 1966
91,5 cm lang (36 in.)
brons, oplage van 9
eigendom van de kunstenaar

119
Staande figuur Messnede, 1966
66 cm lang (26 in.)
wit marmer
eigendom van de kunstenaar

120
Torso, 1967
106,5 x 137 cm (42 x 54 in.)
brons, oplage van 7
eigendom van de kunstenaar

121
Beeldhouwwerk Gedeelde Ovale Vlinder, 1967
91,5 cm lang (36 in.)
wit marmer
eigendom van de kunstenaar

122
Beeldhouwwerk met gat, 1967
127 cm lang (50 in.)
rode travertijn
eigendom van de kunstenaar

123
Groot totemhoofd
241 cm hoog (95 in.)
brons
Marlborough Fine Art Ltd, Londen

124
Liggende figuur in twee delen no 9, 1967
249 cm lang (98 in.)
brons
Marlborough Fine Art Ltd, Londen

125
Maquettes en voorwerpen uit het kleine atelier van Henry Moore

125b
Maquettes en voorwerpen uit het kleine atelier van Henry Moore

125c
Maquettes en voorwerpen uit het kleine atelier van Henry Moore

henry

70 Years of Henry Moore

Documentation collected and edited by
David Mitchinson.

ne-man exhibitions

iography

ibliography (monographs)

General view of Castleford

General view of Castleford

The lane behind the Moore's house

1898–

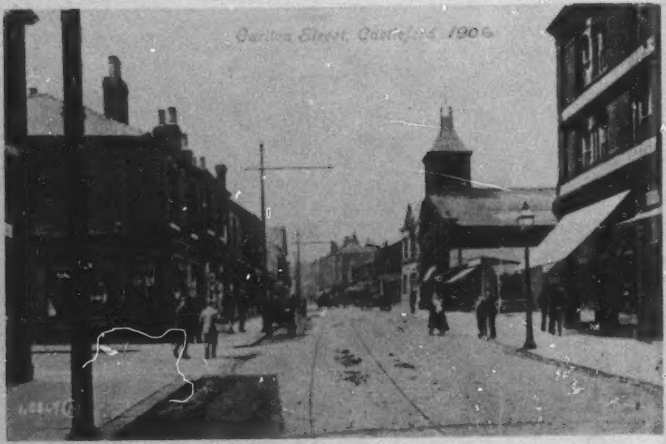
30 Roundhill Rd, Castleford, where Henry Moore was born.

Henry Moore's father 1908
Henry Moore's mother 1908

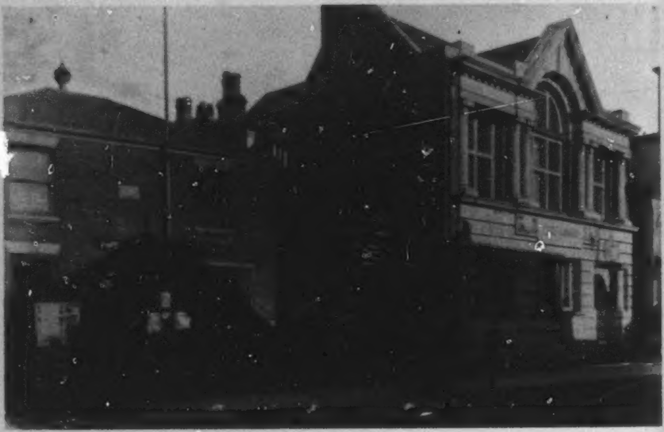
Henry Moore aged about 11.

July 30. Born at Castleford, Yorkshire, a small miningtown near Leads. He was the seventh child of Raymond Spencer Moore and Mary Baker. Moore's father began work at the age of nine on a farm, but for most of his life was a coalminer.

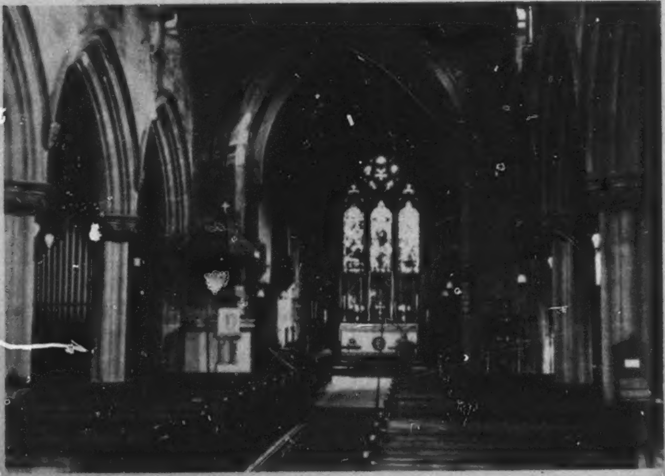
Carlton Street, Castleford.


Carlton Street, Castleford. 1906

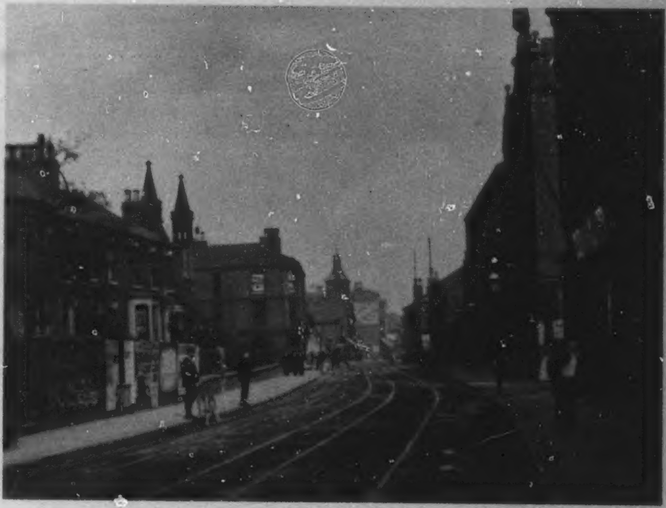
Council Office and Free Library, Castleford.



Parish Church, interior. Castleford.



Carlton Street with the Market Hall on the left in the distance. Castleford.



Castleford Secondary School Roll of Honour. Heading carved by Moore in 1916.

The dates on the Roll of Honour, which Moore has still to finish.

Portrait of Headmaster T. R. Dawes carved on the back of the Roll of Honour.

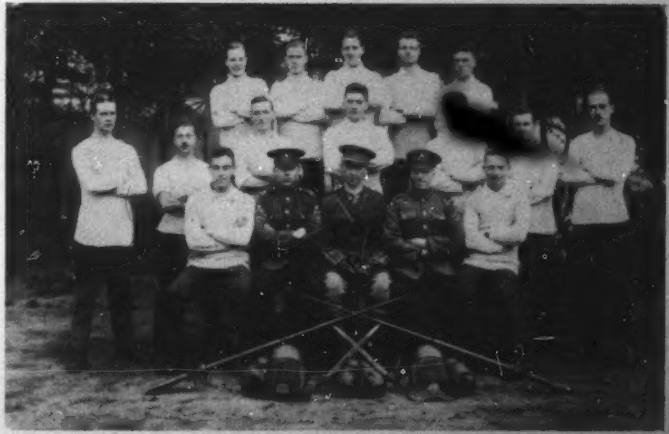
Castleford Grammar School.

–1918

A cricket match at Castleford Grammar School in 1916.

In the Army before going to France in 1917.

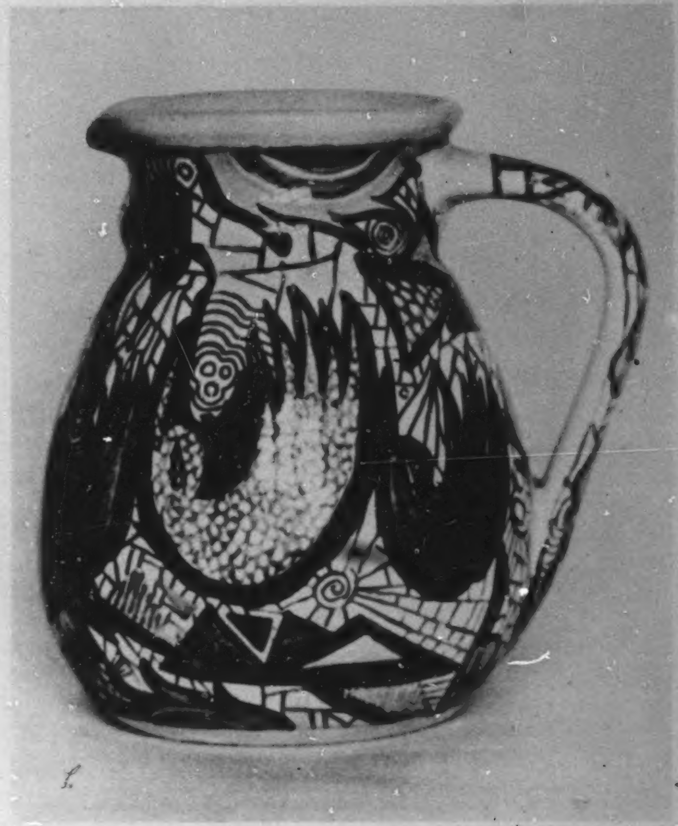
Henry Moore became a physical training instructor at Aldershot in 1918. Moore is the end, figure top row lefthandside next to him is his friend, Douglas Houghton, now Chairman of the Parliamentary Labour party.



1910 Wins a scholarship from his elementary school to Castleford Grammerschool. Great encouragement from the art mistress, Miss Alice Gostick.
1916 Takes up a teaching post at his old elementary school.
1917 Joines up as a private in the 15th London Regiment. Goes to France. Gassed at Cambrai. Send back to hospital in England.
1918 Redrafted to France.

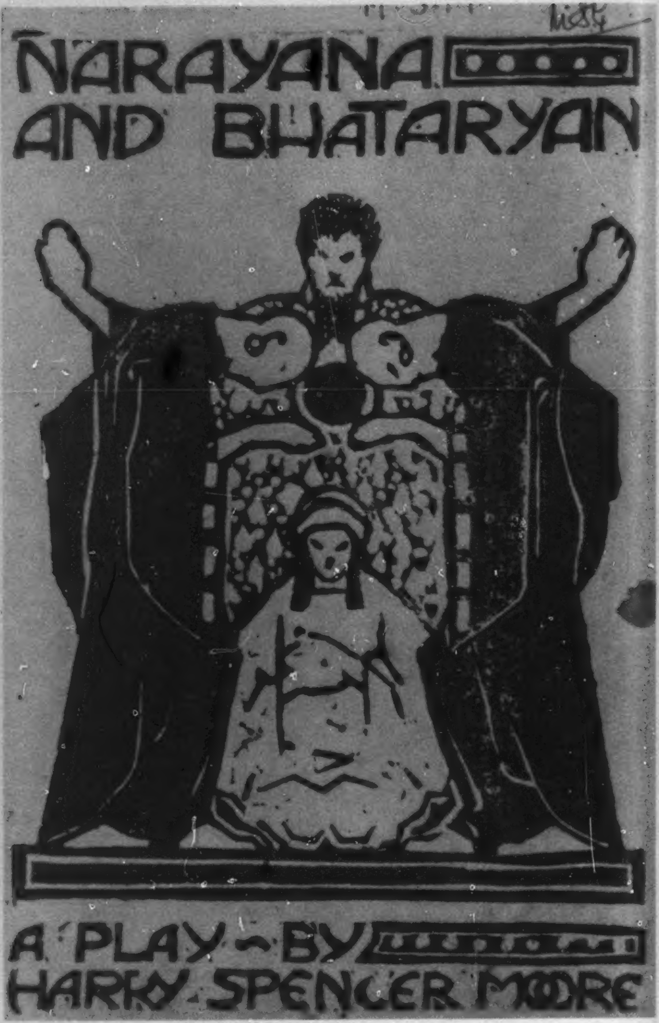
Pottery decoration class at Castleford Grammar School

Jug, decorated by Henry Moore.



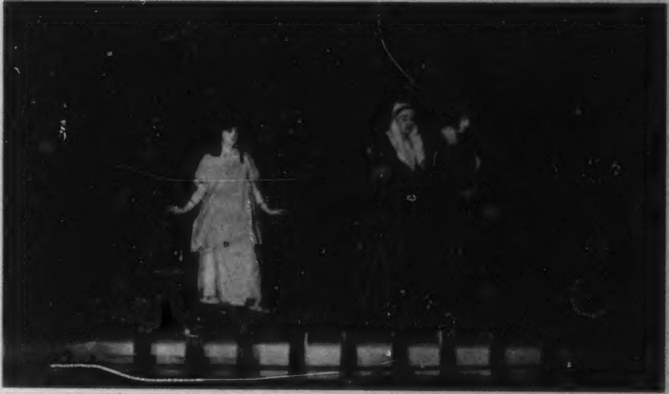
Demobilized; resumed his old teaching post; enters the Leeds School of Art in September

Programm cover for Moore's play.
Linocut designed by him.

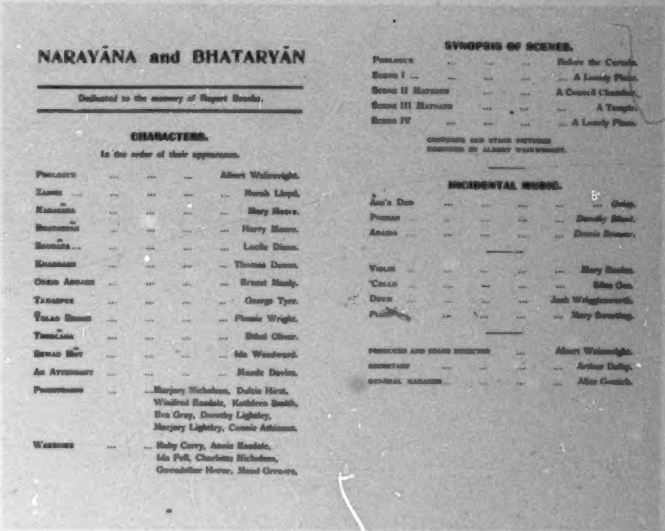

N̄ARAYANA
AND BHATARYAN
A PLAY ~ BY
HARRY SPENCER MOORE

1920

Henry Moore's play, first performed at Castleford Grammar School 1920.



Inside pages of the programm for the play.



NARAYĀNA and BHATARYĀN

Dedicated to the memory of Rupert Brooke.

CHARACTERS.

In the order of their appearance.

Prologue	Albert Wainwright.
[illegible]	Norah Lloyd.
Narayāna	Mary Moore.
Bhataryān	Henry Moore.
[illegible]	Lucile Dixon.
[illegible]	Thomas Dence.
[illegible]	Ernest Manly.
[illegible]	George Tyre.
[illegible]	Flossie Wright.
[illegible]	Ethel Oliver.
[illegible]	Ida Woodward.
An Attendant	Maude Davies.
[illegible]	Marjory Nicholson, Dulcie Hirst, Winifred Rawdale, Kathleen Smith, Eva Gray, Dorothy Lightley, Marjory Lightley, Connie Atkinson.
Warriors	Ruby Corry, Annie Rawdale, Ida Pell, Charlotte Nicholson, Gwendoline Horner, Maud Greaves.

SYNOPSIS OF SCENES.

Prologue	Before the Curtain.
Scene I	A Lonely Place.
Scene II [illegible]	A Council Chamber.
Scene III [illegible]	A Temple.
Scene IV	A Lonely Place.

COSTUMES AND STAGE PICTURES
DESIGNED BY ALBERT WAINWRIGHT.

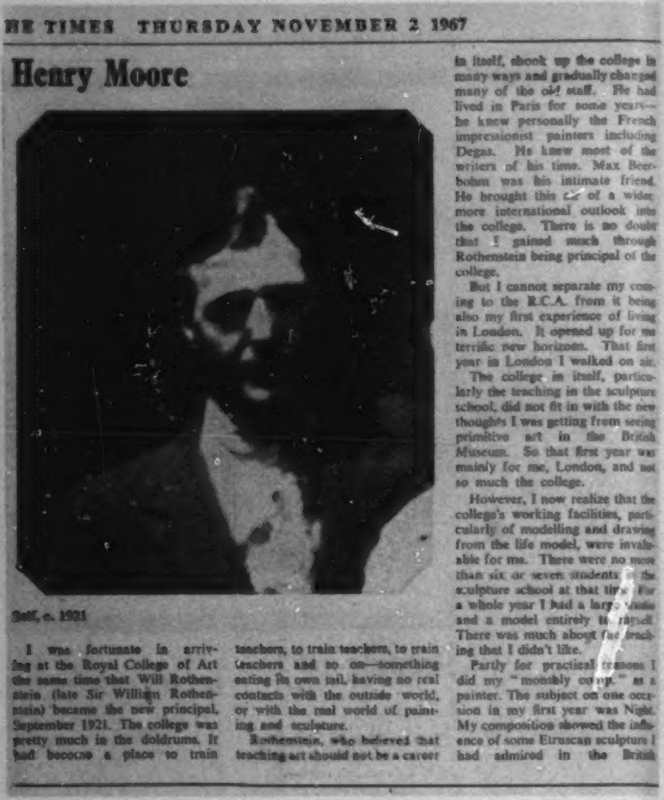
INCIDENTAL MUSIC.

Åse's Death	Grieg.
[illegible]	Dorothy [illegible].
[illegible]	Dennis Brewer.

Violin	Mary [illegible].
'Cello	[illegible].
Drum	Jack Wrigglesworth.
Piano	Mary Sweeting.

PRODUCER AND STAGE DIRECTOR	Albert Wainwright.
SECRETARY	Arthur Dolby.
GENERAL MANAGER	Alice Gostick.

Article from the Times, Thursday Nov., 2 1967 (part one).



HE TIMES THURSDAY NOVEMBER 2 1967

Henry Moore

Self, c. 1921

I was fortunate in arriving at the Royal College of Art the same time that Will Rothenstein (late Sir William Rothenstein) became the new principal, September 1921. The college was pretty much in the doldrums. It had become a place to train teachers, to train teachers, to train teachers and so on—something eating its own tail, having no real contacts with the outside world, or with the real world of painting and sculpture.

Rothenstein, who believed that teaching art should not be a career in itself, shook up the college in many ways and gradually changed many of the old staff. He had lived in Paris for some years—he knew personally the French impressionist painters including Degas. He knew most of the writers of his time. Max Beerbohm was his intimate friend. He brought this air of a wider, more international outlook into the college. There is no doubt that I gained much through Rothenstein being principal of the college.

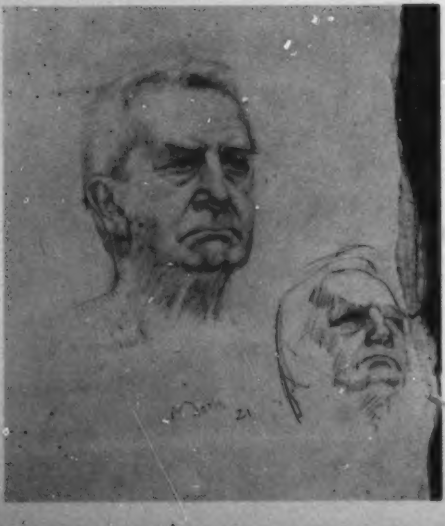
But I cannot separate my coming to the R.C.A. from it being also my first experience of living in London. It opened up for me terrific new horizons. That first year in London I walked on air.

The college in itself, particularly the teaching in the sculpture school, did not fit in with the new thoughts I was getting from seeing primitive art in the British Museum. So that first year was mainly for me, London, and not so much the college.

However, I now realize that the college's working facilities, particularly of modelling and drawing from the life model, were invaluable for me. There were no more than six or seven students in the sculpture school at that time. For a whole year I had a large studio and a model entirely to myself. There was much about the teaching that I didn't like.

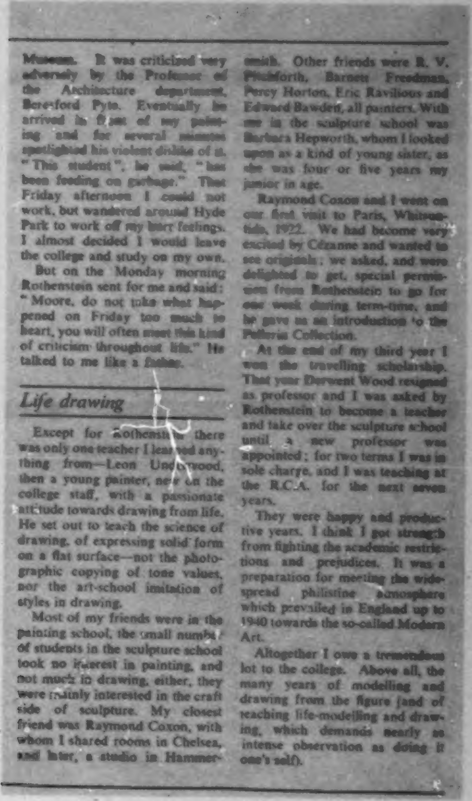
Partly for practical reasons I did my "monthly comp." as a painter. The subject on one occasion in my first year was Night. My composition showed the influence of some Etruscan sculpture I had admired in the British

Portrait Head of Old Man, first pencil drawing done at the Royal College of Art.



1921

Article from the Times, Thursday Nov., 2 1967 (part two).



Museum. It was criticized very adversely by the Professor of the Architecture department, Beresford Pyte. Eventually he arrived in front of my painting and for several minutes spotlighted his violent dislike of it. "This student", he said, "has been feeding on garbage." That Friday afternoon I could not work, but wandered around Hyde Park to work off my hurt feelings. I almost decided I would leave the college and study on my own.

But on the Monday morning Rothenstein sent for me and said: "Moore, do not take what happened on Friday too much to heart, you will often meet this kind of criticism throughout life." He talked to me like a father.

Life drawing

Except for Rothenstein there was only one teacher I learned anything from—Leon Underwood, then a young painter, new on the college staff, with a passionate attitude towards drawing from life. He set out to teach the science of drawing, of expressing solid form on a flat surface—not the photographic copying of tone values, nor the art-school imitation of styles in drawing.

Most of my friends were in the painting school, the small number of students in the sculpture school took no interest in painting, and not much in drawing, either, they were mainly interested in the craft side of sculpture. My closest friend was Raymond Coxon, with whom I shared rooms in Chelsea, and later, a studio in Hammersmith. Other friends were R. V. Pitchforth, Barnett Freedman, Percy Horton, Eric Ravilious and Edward Bawden, all painters. With me in the sculpture school was Barbara Hepworth, whom I looked upon as a kind of young sister, as she was four or five years my junior in age.

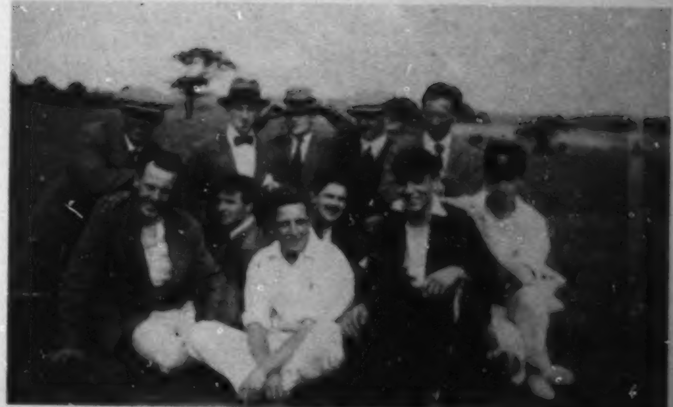
Raymond Coxon and I went on our first visit to Paris, Whitsuntide, 1922. We had become very excited by Cézanne and wanted to see originals; we asked, and were delighted to get, special permission from Rothenstein to go for one week during term-time, and he gave us an introduction to the Pellerin Collection.

At the end of my third year I won the travelling scholarship. That year Derwent Wood resigned as professor and I was asked by Rothenstein to become a teacher and take over the sculpture school until a new professor was appointed; for two terms I was in sole charge, and I was teaching at the R.C.A. for the next seven years.

They were happy and productive years. I think I got strength from fighting the academic restrictions and prejudices. It was a preparation for meeting the widespread philistine atmosphere which prevailed in England up to 1940 towards the so-called Modern Art.

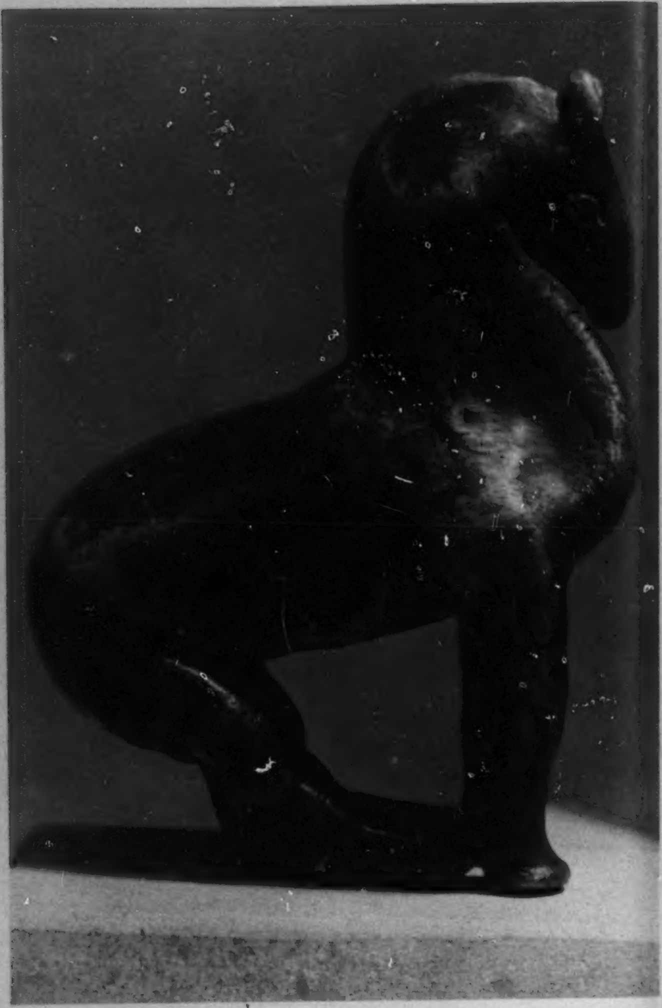
Altogether I owe a tremendous lot to the college. Above all, the many years of modelling and drawing from the figure (and of teaching life-modelling and drawing, which demands nearly as intense observation as doing it one's self).

Cricket team at Leeds College of Art.



Wins a Royal Exhibition Scholarship in Sculpture, London; enters the Royal College of Art; constant visits to the British Museum (antique and primitive sculpture)

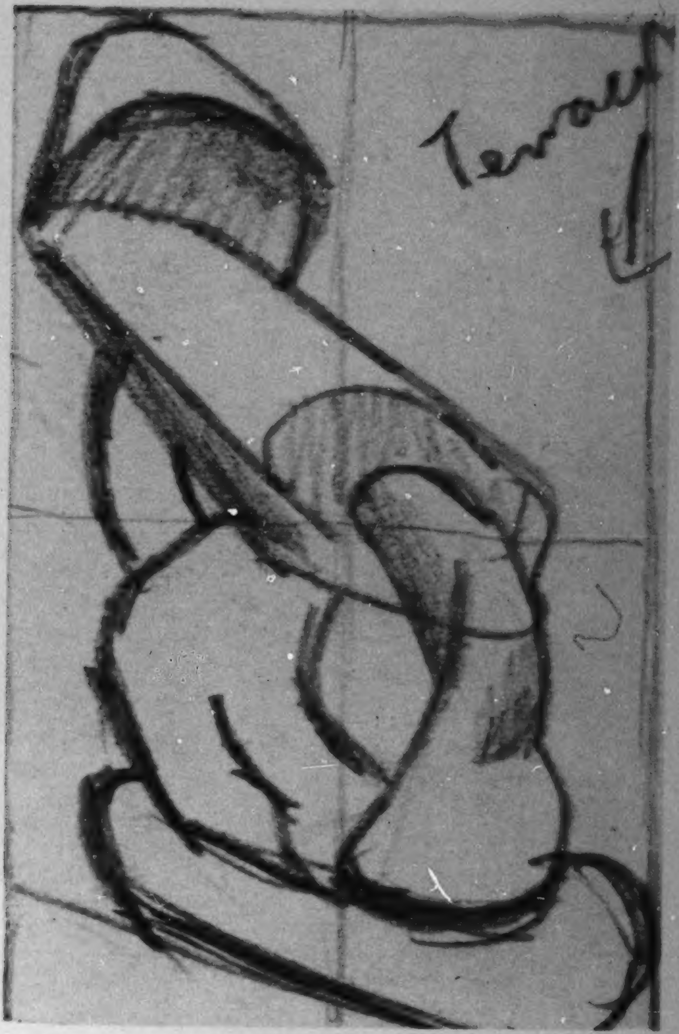
Horse. Bronze.



Henry Moore and Barry Hart, the stone carving instructor at the Royal College of Art.

1922

From no. 3 Notebook.



Copy of the Head of the Virgin (from the marble relief of "The Virgin and Child" by Domenico Rosselli, in the Victoria and Albert Museum, London) Marble.

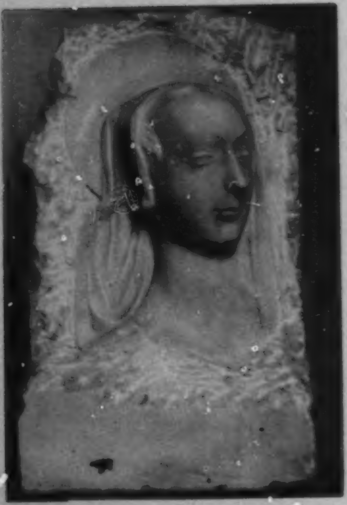
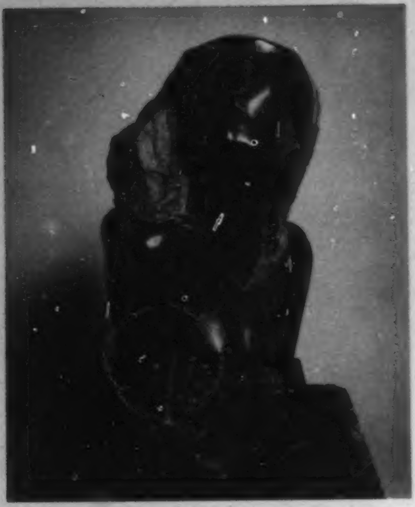
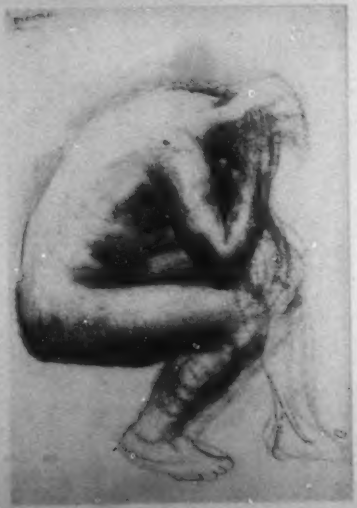


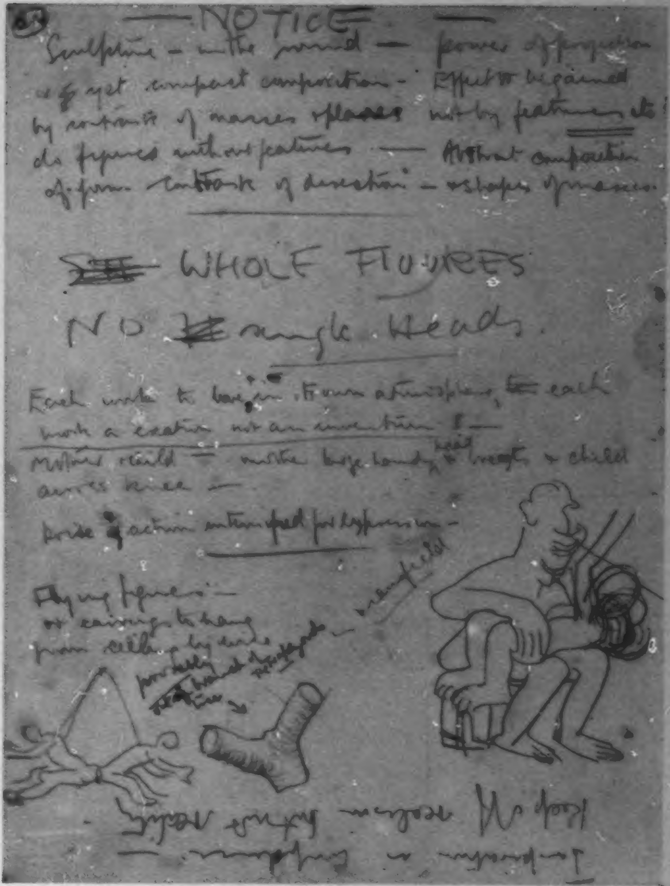
Figure. Verde di prato.



Life drawing "Seated Man".



Page from no. 3 Notebook



— NOTICE —

Sculpture – in the round — powers of projection of yet compact composition – Effect to be gained by contrasts of masses & planes not by features etc. do figures without features — Abstract composition of form contrasts of direction – & shapes of masses.

~~[illegible]~~ WHOLE FIGURES

NO ~~[illegible]~~ single Heads.

Each work to have its own atmosphere, ~~to~~ each work a creation not an invention —

Mother & child — mother large bending over breasts & child across knee —

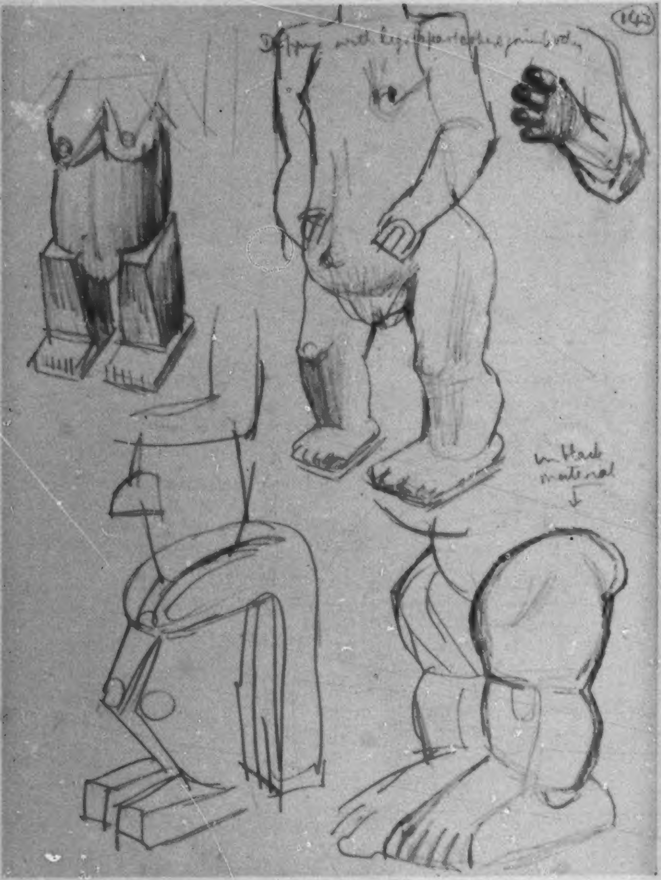
Stride of action intensified for expression —

Flying figures —
or carvings to hang from ceiling by cords
probably [illegible] — [illegible]

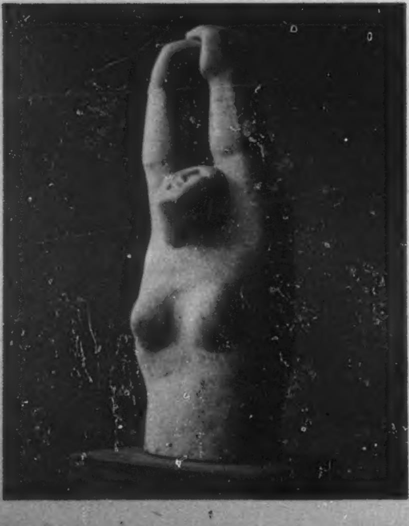
Inspiration in Confidence —
Keep off realism but not reality –

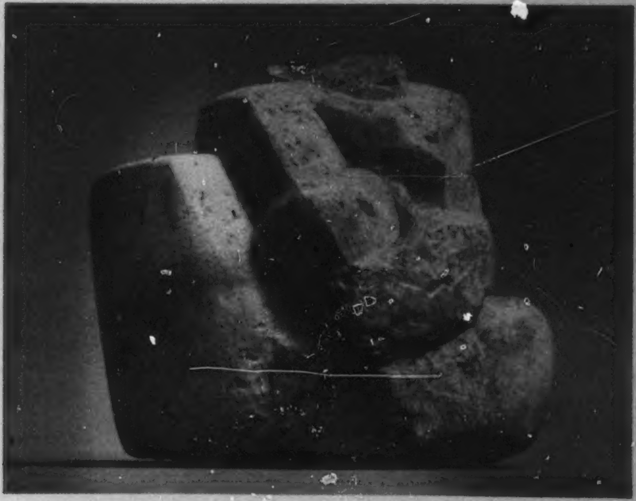
First of the annual visits to Paris, where he sees the Pellerin collection (The Great Bathers by Cézanne)

Page from no. 3 Notebook.

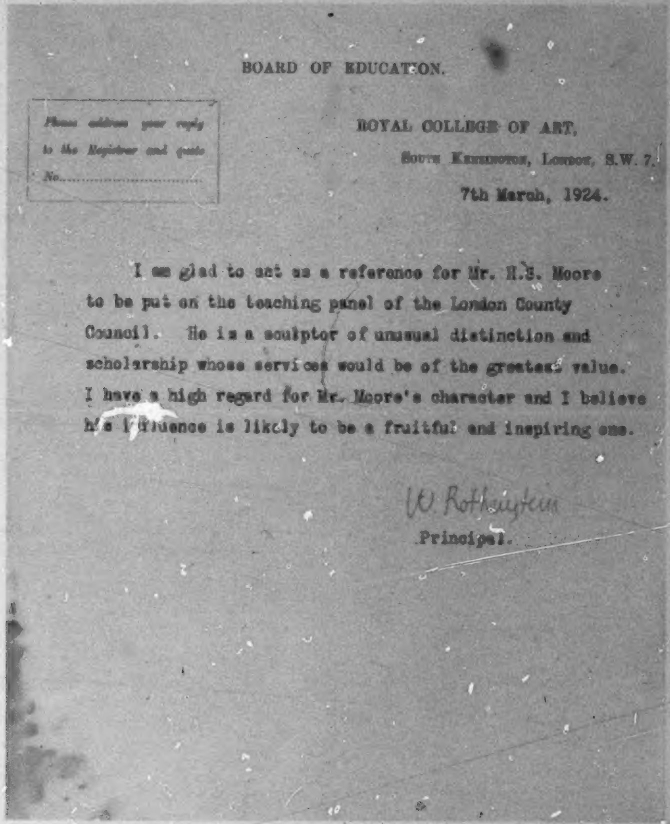

143
in black material

Woman with upraised arms.
Hopton-Wood Stone.





Seated figure. Hopton-Wood Stone.



Letter to Henry Moore from William Rothenstein, Principal at the Royal College of Art.

BOARD OF EDUCATION.

Please address your reply to the Registrar and quote No.......................................

ROYAL COLLEGE OF ART,
SOUTH KENSINGTON, LONDON, S.W. 7.

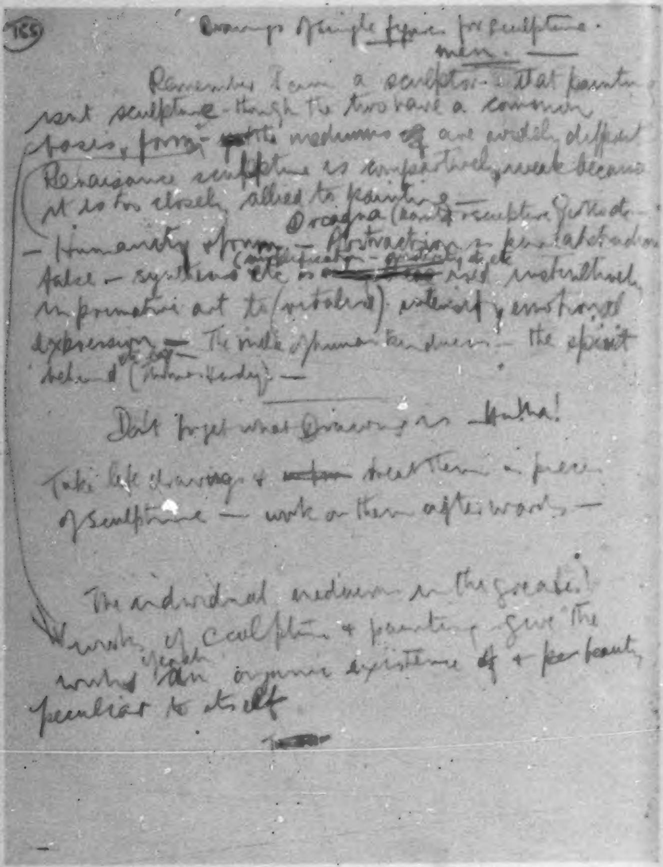
7th March, 1924.

I am glad to act as a reference for Mr. H.S. Moore to be put on the teaching panel of the London County Council. He is a sculptor of unusual distinction and scholarship whose services would be of the greatest value. I have a high regard for Mr. Moore's character and I believe his influence is likely to be a fruitful and inspiring one.

W. Rothenstein
Principal.

Awarded Royal College of Art Travelling Scholarship
Appointed instructor in the Sculpture School for a term of seven years

Page from no. 6 Notebook.



(155)

Drawings of single figures for sculpture.
men.

Remember I am a sculptor — that painting isnt sculpture — though the two have a common basis, form — the mediums are widely different

Renaissance sculpture is comparatively weak because it is too closely allied to painting —
Orcagna (painter's sculpture) Giotto do —

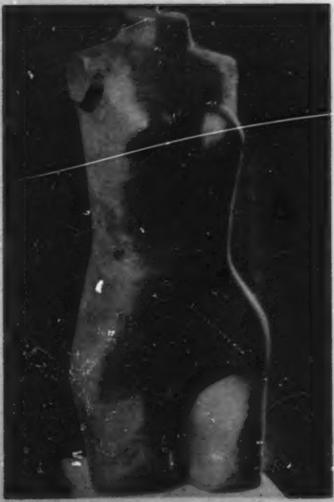
— Humanity of form — Abstraction is pure abstraction false — synthesis etc (simplification — grouping etc is ~~[illegible]~~ used instinctively in primitive art to (vitalise) intensify emotional expression — The inside of human tenderness — the spirit behind [illegible] (Thomas Hardy) —

Dont forget what Drawing is — [illegible]!

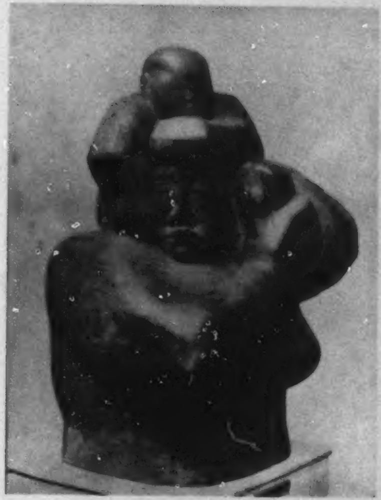
Take life drawings & ~~[illegible]~~ treat them as pieces of sculpture — work on them afterwards —

The individual medium in the greatest works of sculpture & painting give the works their an organic existence ~~of~~ & perhaps beauty peculiar to itself

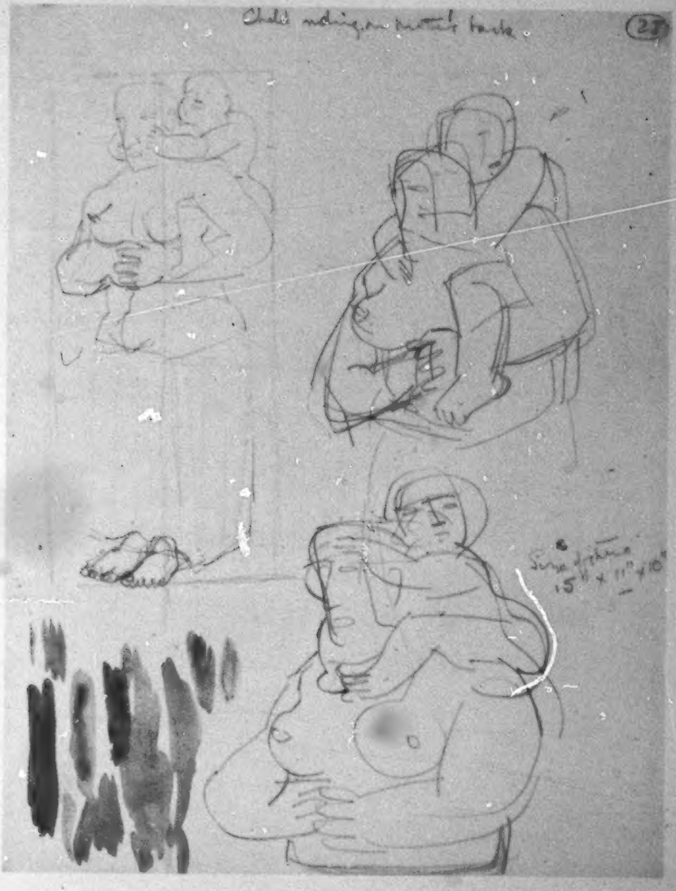
Torso. Clay (destroyed).



Mother and Child. Hornton Stone.

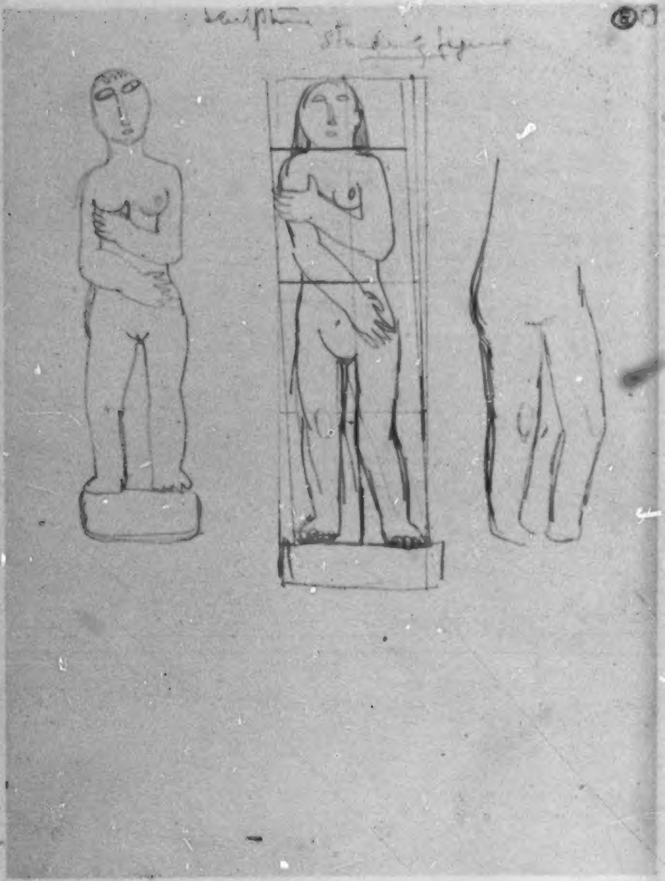


Page from no. 4 Notebook.

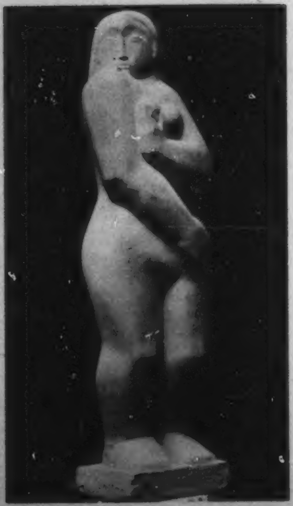

Child riding on mother's back
25
Size of stone
15" × 11" × 10"

Visit to France and Italy (Michelangelo)

Page from no. 4 Notebook.

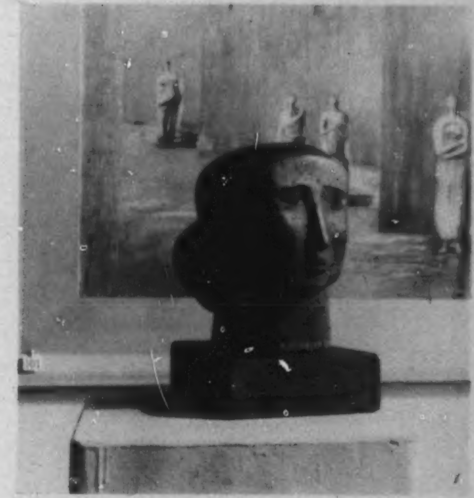

Standing figure

Standing Woman. Stone (destroyed).

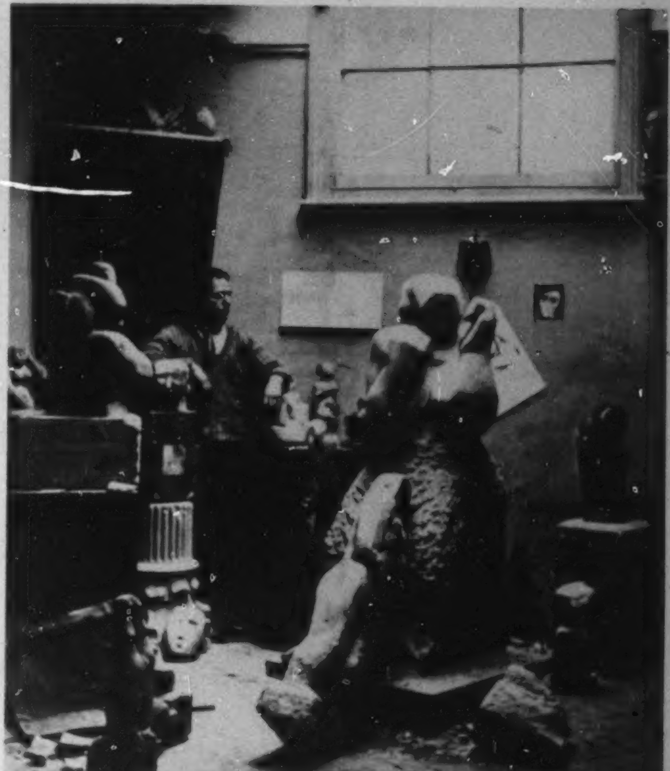


1926

Head of a Woman. Cast Concrete.

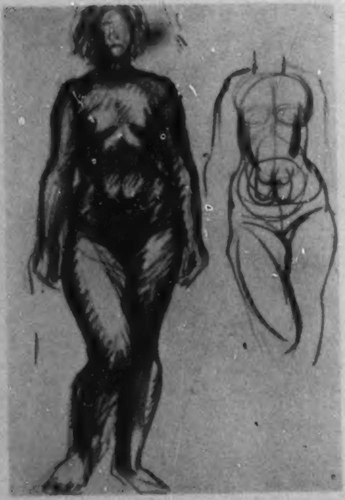


Corner of Henry Moore's Studio at 3 Grove Studios, Hammersmith.

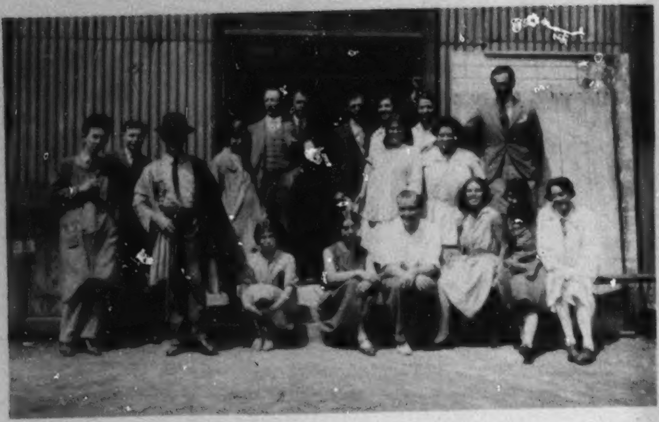


Participates in a mixed show at the St. George's Gallery, London

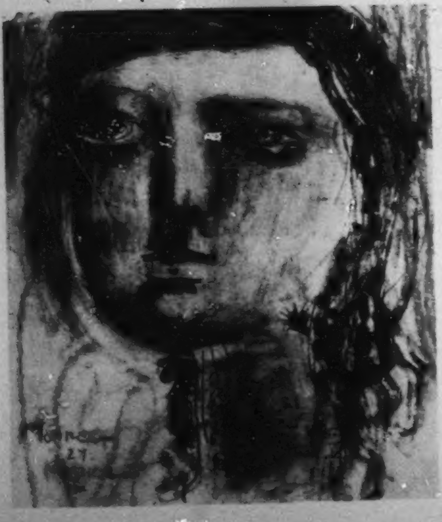
Page from Drawing and Design, Vol. 3, No. 16, 1927.



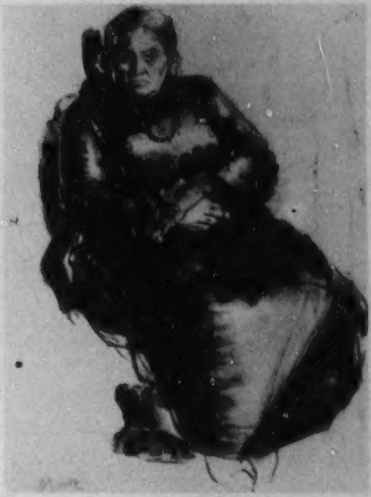
Sculpture school, Royal College of Art. Henry Moore back row third from the left.



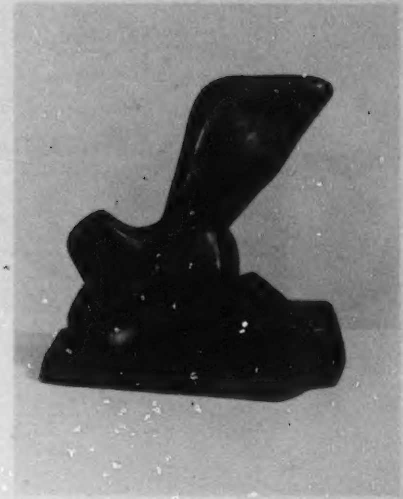
Head of a girl. Chalk, pen and wash.



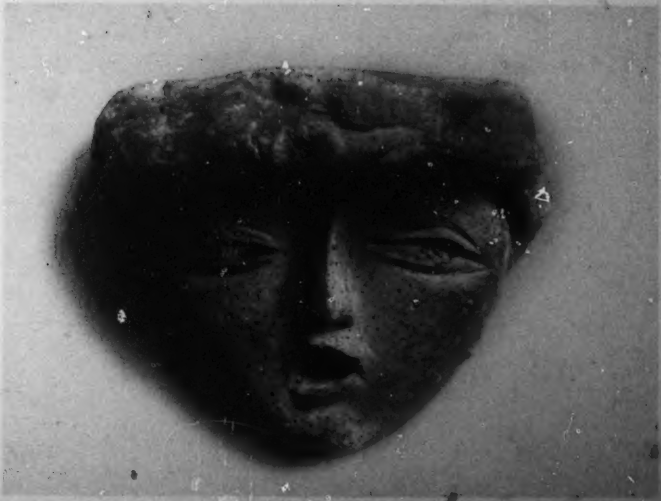
The artists mother, Drawing



Duck, Bronze

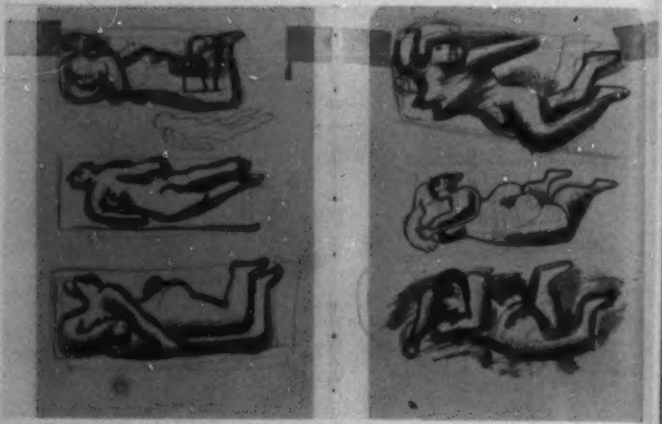


Mask, Concrete

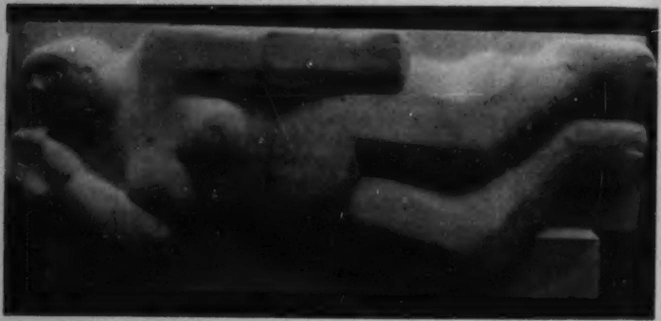


Helps to form a small group of young painters and sculptors which held an exhibition at the Beaux-Arts Gallery, London

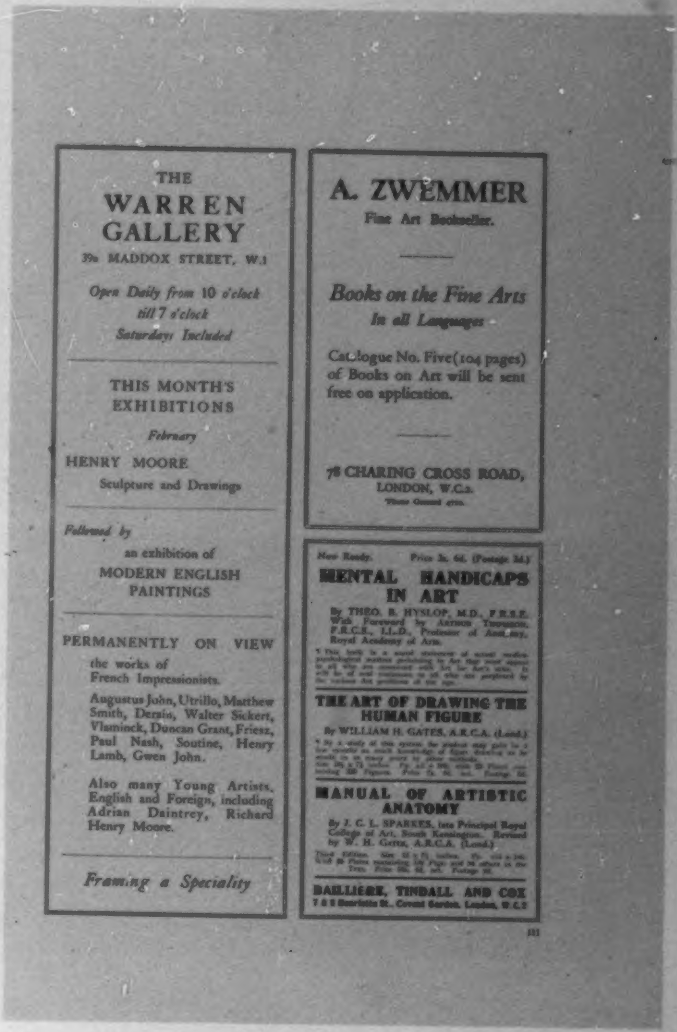
Double page from sketchbook for the Relief on the Underground Building, showing drawings for the North Wind.



North Wind. Portland Stone. Commissioned for the Underground building-St. James, London.



Advertisement for Henry Moore's first one man exhibition in Drawing and Design. Vol. 4, No. 21, 1928.



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MENTAL HANDICAPS IN ART

By THEO. B. HYSLOP, M.D., F.R.S.E.
With Foreword by ARTHUR THOMSON, F.R.C.S., LL.D., Professor of Anatomy, Royal Academy of Arts.

THE ART OF DRAWING THE HUMAN FIGURE

By WILLIAM H. GATES, A.R.C.A. (Lond.)

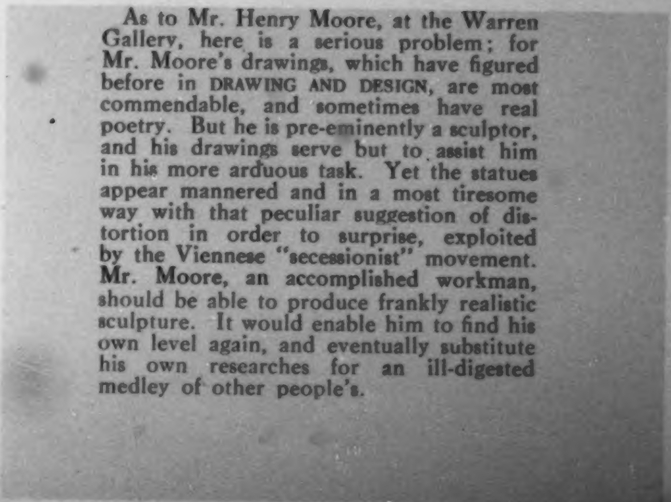
MANUAL OF ARTISTIC ANATOMY

By J. C. L. SPARKES, late Principal Royal College of Art, South Kensington. Revised by W. H. GATES, A.R.C.A. (Lond.)

BAILLIERE, TINDALL AND COX
7 & 8 Henrietta St., Covent Garden, London, W.C.2

111

Criticism of Moore's first one man exhibition in Drawing and Design, Vol. 4, No. 21, 1928

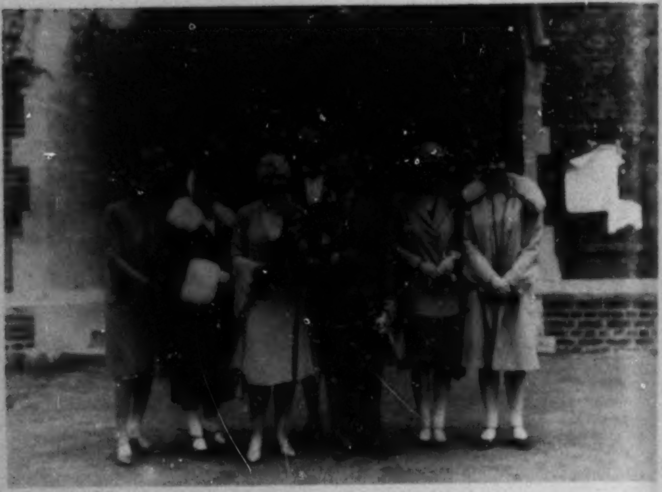


As to Mr. Henry Moore, at the Warren Gallery, here is a serious problem; for Mr. Moore's drawings, which have figured before in DRAWING AND DESIGN, are most commendable, and sometimes have real poetry. But he is pre-eminently a sculptor, and his drawings serve but to assist him in his more arduous task. Yet the statues appear mannered and in a most tiresome way with that peculiar suggestion of distortion in order to surprise, exploited by the Viennese "secessionist" movement. Mr. Moore, an accomplished workman, should be able to produce frankly realistic sculpture. It would enable him to find his own level again, and eventually substitute his own researches for an ill-digested medley of other people's.

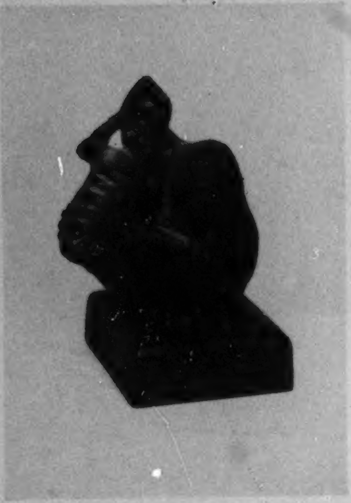
London. Warren Gallery.

First one-man exhibition at the Warren Gallery, commission for the relief of the Underground Building St. James, London

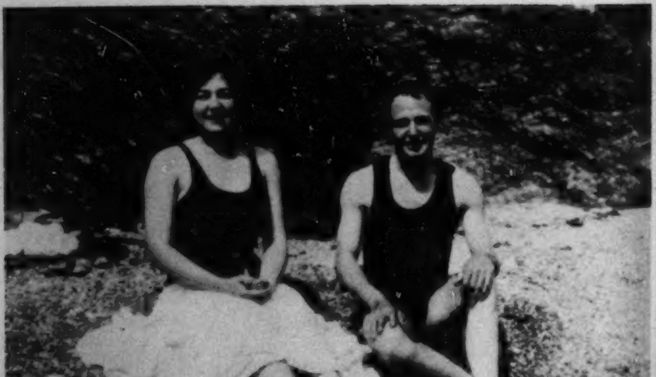
Wedding of Henry Moore and Irina Radetsky.



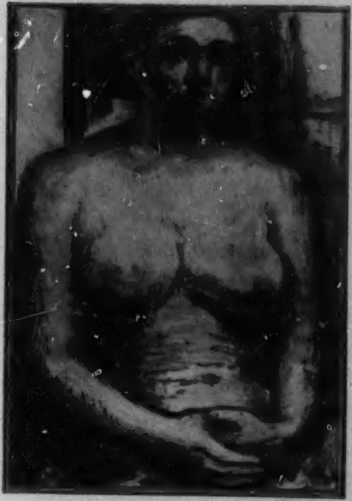
Mother and Child, Stone.



Henry and Irina Moore on their honeymoon on the beach at Star Point, Devon. July.



Seated Nude. Oil Painting.



Left to Right, Barry Hart, Professor Garbe, student, Henry Moore, Alan Durst at the Royal College of Art.

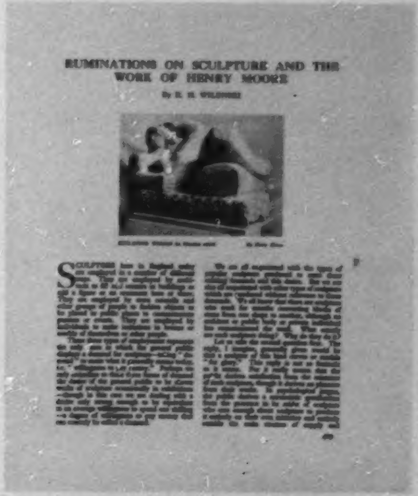
Marries Irina Radetsky, a student in the Royal College of Art School of Painting

Henry Moore's Mother with her dog Pongo at Whitfield, Kent.

From an Article by R. H. Wilenski in Apollo, Vol. XII, No. 12, Dec. 1930.

A man like Moore, a twentieth-century post-war sculptor, knows that other twentieth-century post-war sculptors all over Europe and America are trying to make a boat that will be seaworthy under the new conditions. His intention is to contribute to this work. He cannot resign himself to the Serpentine game of modelling pretty nudes in clay; and he is too much imbued with twentieth-century humility to want to talk about his emotional sensibility in bronze. He is a servant of a conception of the art of sculpture which is new to Western Europe and far wider than any conception hitherto arrived at in these regions. His intention is nothing less than to make a new mould for the word "beautiful" as applied to sculpture and to fill it with a content derived from the new enlarged conception of his art.

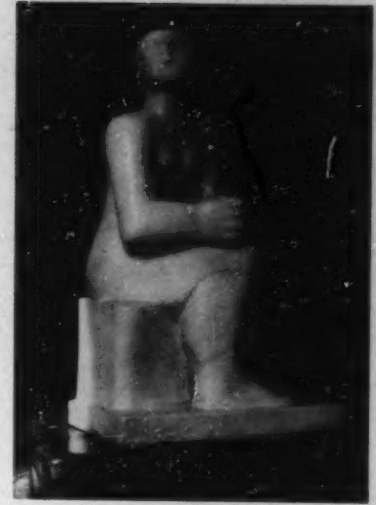
Portrait of Mrs. Moore taken by Henry Moore at 11a Parkhurst Road.



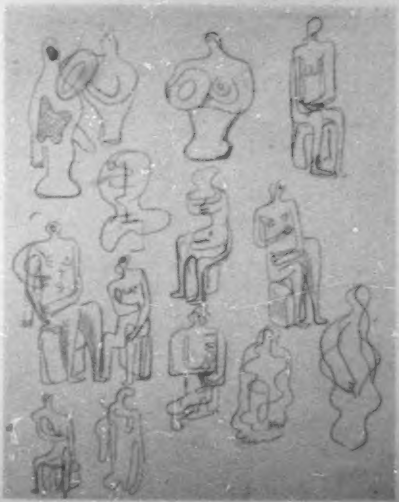
RUMINATIONS ON SCULPTURE AND THE WORK OF HENRY MOORE

By R. H. WILENSKI

Article by R. H. Wilenski from Apollo Vol. XII No. 12, Dec. 1930.

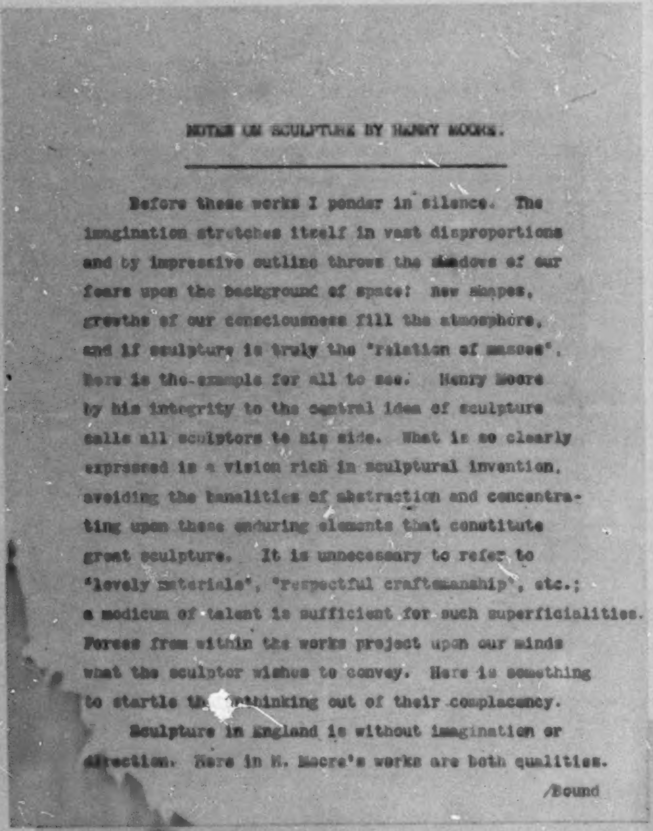


Seated figure. Alabaster.



Page from Sketchbook with Child Suckling

Introduction by Jacob Epstein to Moore's first catalogue of the exhibition in the Leicester Galleries, London.

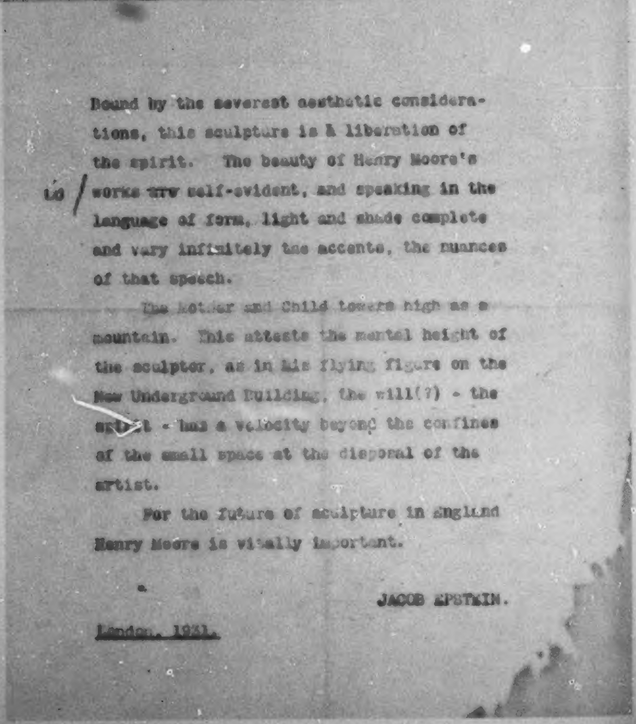


NOTES ON SCULPTURE BY HENRY MOORE.

Before these works I ponder in silence. The imagination stretches itself in vast disproportions and by impressive outline throws the shadows of our fears upon the background of space: new shapes, growths of our consciousness fill the atmosphere, and if sculpture is truly the "relation of masses", Here is the-example for all to see. Henry Moore by his integrity to the central idea of sculpture calls all sculptors to his side. What is so clearly expressed is a vision rich in sculptural invention, avoiding the banalities of abstraction and concentrating upon these enduring elements that constitute great sculpture. It is unnecessary to refer to "lovely materials", "respectful craftsmanship", etc.; a modicum of talent is sufficient for such superficialities. Forces from within the works project upon our minds what the sculptor wishes to convey. Here is something to startle th[illegible]thinking out of their complacency.

Sculpture in England is without imagination or direction. Here in H. Moore's works are both qualities.

/Bound



Bound by the severest aesthetic considerations, this sculpture is a liberation of the spirit. The beauty of Henry Moore's works ~~are~~ is self-evident, and speaking in the language of form, light and shade complete and vary infinitely the accents, the nuances of that speech.

The Mother and Child towers high as a mountain. This attests the mental height of the sculptor, as in his flying figure on the New Underground Building, the will(?) - the spirit - has a velocity beyond the confines of the small space at the disposal of the artist.

For the future of sculpture in England Henry Moore is vitally important.

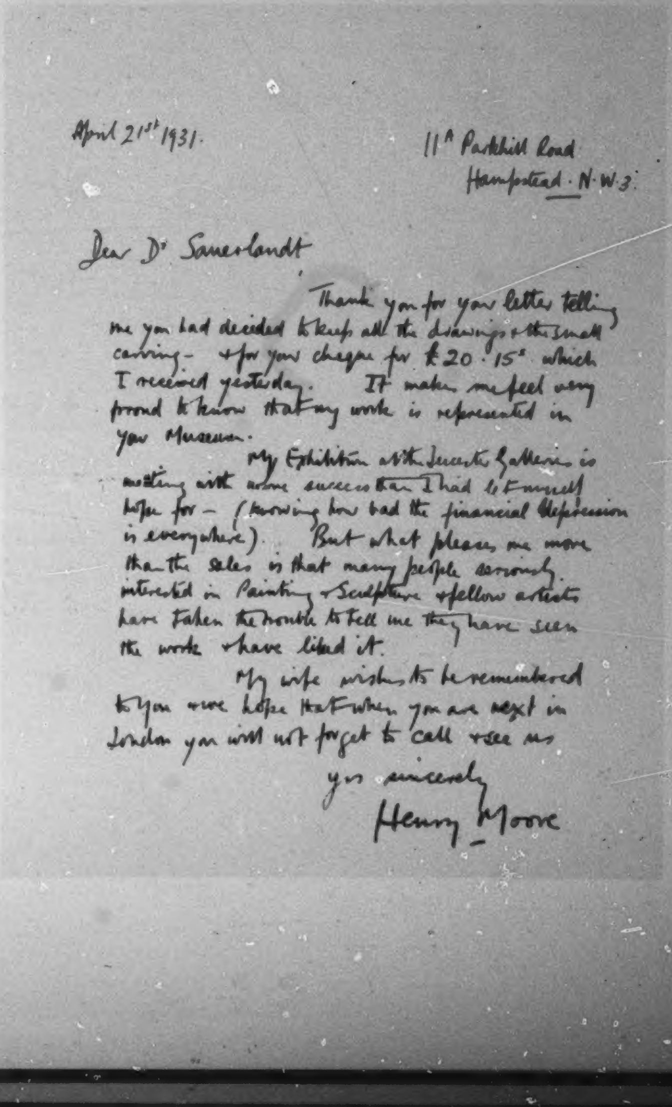
JACOB EPSTEIN.

London, 1931.

1931

Dr. Max Sauerlandt, director of the Museum für Kunst und Gewerbe, Hamburg with Henry Moore's Head in Brown Hornton Stone, his first sale on the continent.

Letter from Moore to Dr. Sauerlandt



April 21st 1931.

11A Parkhill Road
Hampstead. N.W.3.

Dear Dr Sauerlandt,

Thank you for your letter telling me you had decided to keep all the drawings & the small carving – & for your cheque for £20·15s which I received yesterday. It makes me feel very proud to know that my work is represented in your Museum.

My Exhibition at the Leicester Galleries is meeting with more success than I had let myself hope for – (knowing how bad the financial depression is everywhere). But what pleases me more than the sales is that many people seriously interested in Painting & Sculpture & fellow artists have taken the trouble to tell me they have seen the work & have liked it.

My wife wishes to be remembered to you & we hope that when you are next in London you will not forget to call & see us

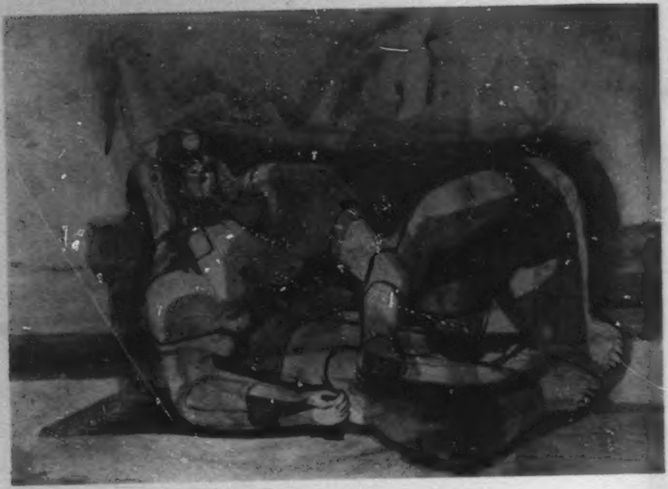
yrs sincerely
Henry Moore

London. Leicester Galleries.

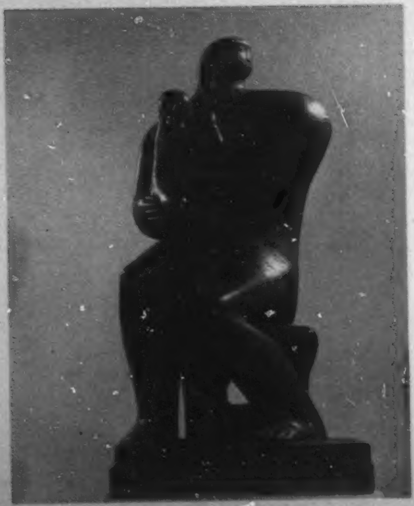
Resignes from teaching on the Royal College of Art

Henry and Irina Moore on the Essex coast.

Drawing for Sculpture.

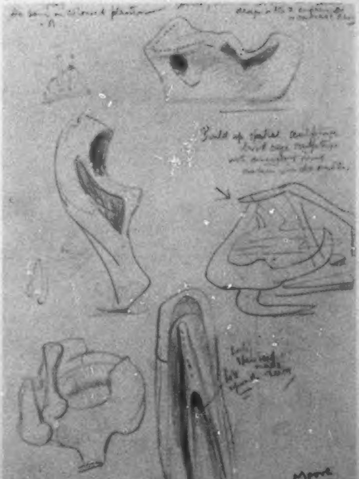


Mother and Child. Green Hornton Stone.



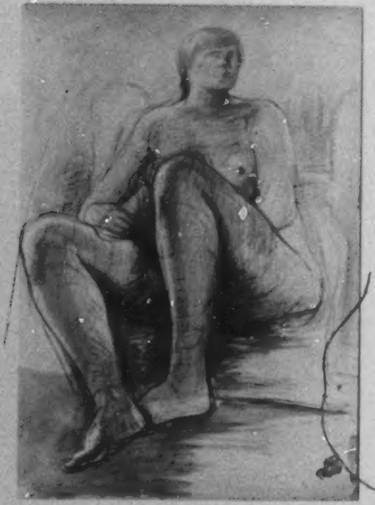
Corner of the Studio.

Page from Sketchbook.

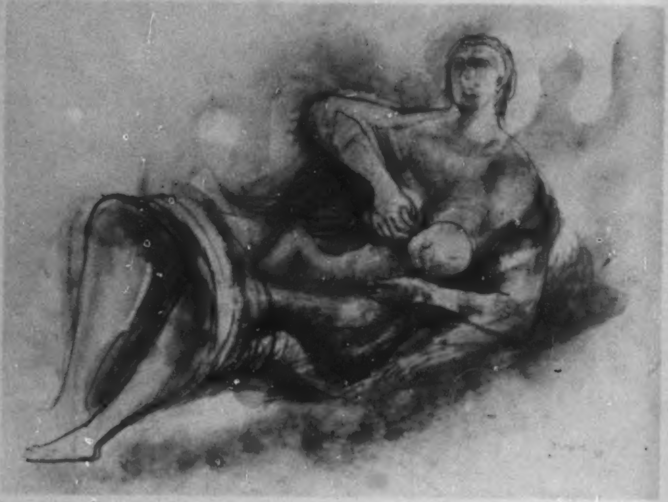


Appointed at the Chelsea School of Art; establishes there a department of sculpture

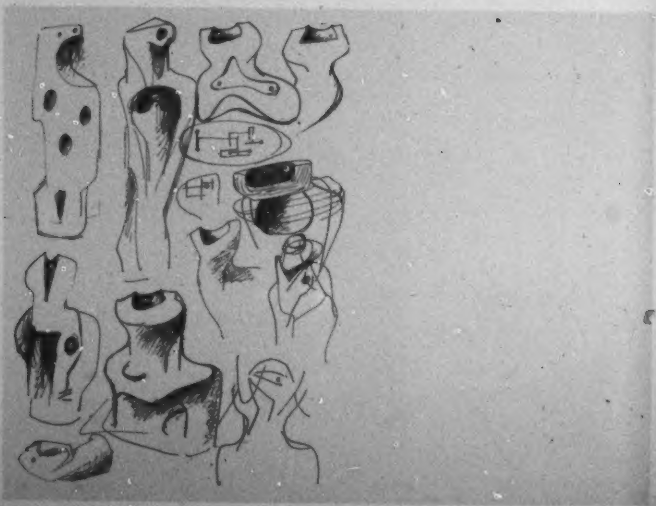
Drawing for Sculpture.



Drawing for Sculpture.



Page from Sketchbook.



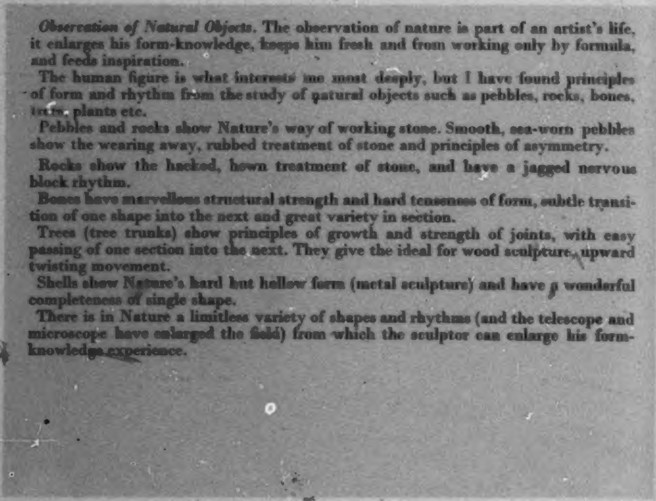
Inside of Studio, 11A Parkhurst Road.

Exterior of 11A Parkhurst Road, Hampstead
where the Moores lived from 1929 to 1940.

London. Leicester Galleries.

Member of Unit One

From page 29/30 Unit 1.
Text by Henry Moore.



Observation of Natural Objects. The observation of nature is part of an artist's life, it enlarges his form-knowledge, keeps him fresh and from working only by formula, and feeds inspiration.

The human figure is what interests me most deeply, but I have found principles of form and rhythm from the study of natural objects such as pebbles, rocks, bones, trees, plants etc.

Pebbles and rocks show Nature's way of working stone. Smooth, sea-worn pebbles show the wearing away, rubbed treatment of stone and principles of asymmetry.

Rocks show the hacked, hewn treatment of stone, and have a jagged nervous block rhythm.

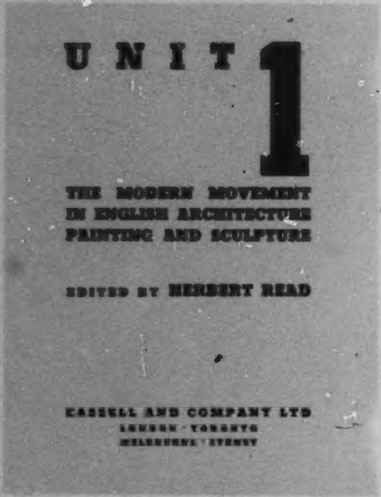
Bones have marvellous structural strength and hard tenseness of form, subtle transition of one shape into the next and great variety in section.

Trees (tree trunks) show principles of growth and strength of joints, with easy passing of one section into the next. They give the ideal for wood sculpture, upward twisting movement.

Shells show Nature's hard but hollow form (metal sculpture) and have a wonderful completeness of single shape.

There is in Nature a limitless variety of shapes and rhythms (and the telescope and microscope have enlarged the field) from which the sculptor can enlarge his form-knowledge experience.

Title page of Unit 1.



UNIT 1

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IN ENGLISH ARCHITECTURE
PAINTING AND SCULPTURE

EDITED BY HERBERT READ

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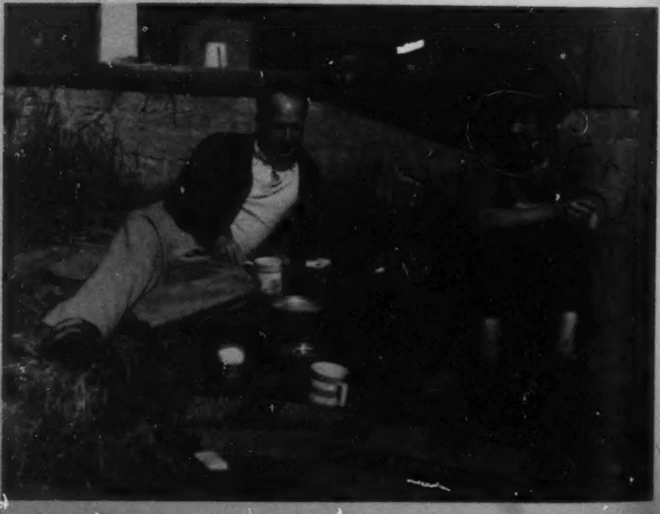
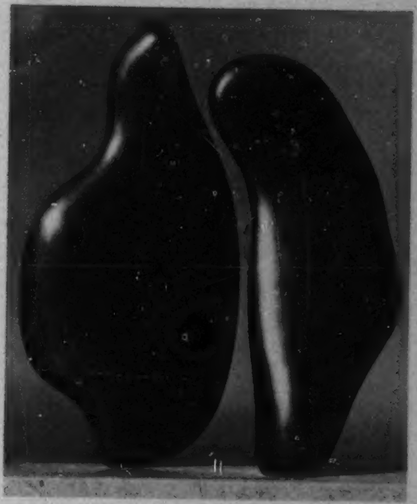
MELBOURNE · SYDNEY

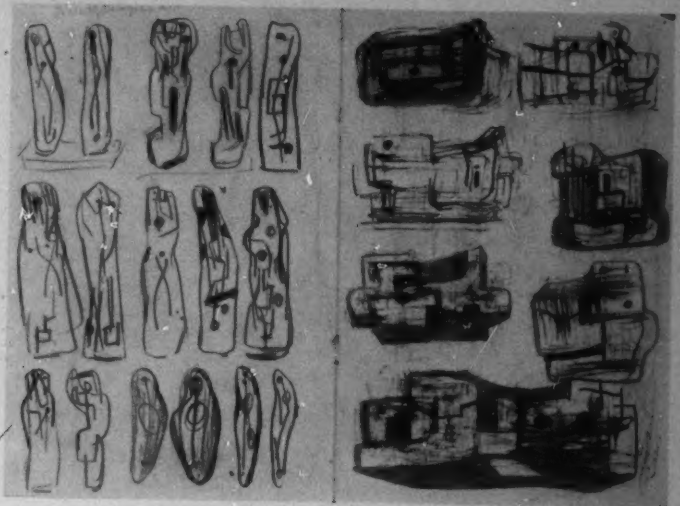
Henry and Irina Moore.



Two Forms. Bronze.



Double page from Sketchbook with Square Forms.



Read, Herbert: Henry Moore Sculptor
Londen (Zwemmer), 1934.

Cover of Magazine. Konkretion 1935 No. 3.

konkretion

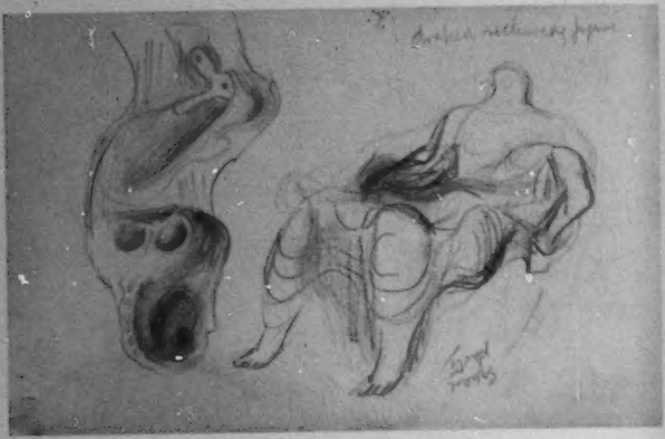
engelsk nutidskunst

english art to-day

1935 nr. 3

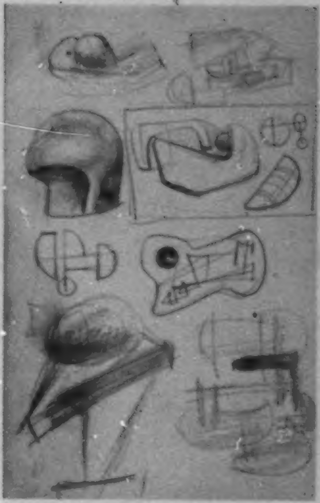
kobenhavn oslo stockholm

Page from Sketchbook with Square Forms and Bone Forms.



Page 944, The Listener Vol XIII. Number 334 1935.

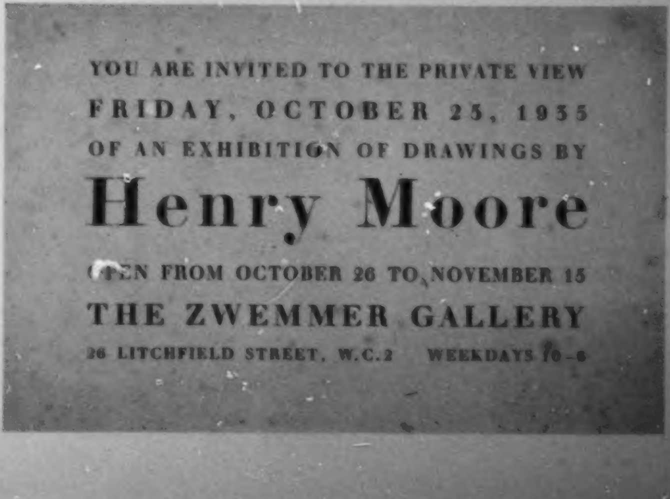
Page from Sketchbook with Square Forms and Bone Forms.



From page 104/105, of "A Short Survey of Surrealism" by David Gascoyne. 1935.

Uccello, Bosch, Breughel, Gallot, El Greco, Goya, Blake, certain pre-Raphaelites, Millet, Boecklin, Gustave Moreau, Odilon Redon, Aubrey Beardsley, James Ensor, Chagall, Pierre Roy, Henry Moore, to mention only a few, may all be regarded as surrealist artists.

Invitation Zwemmer Gallery.



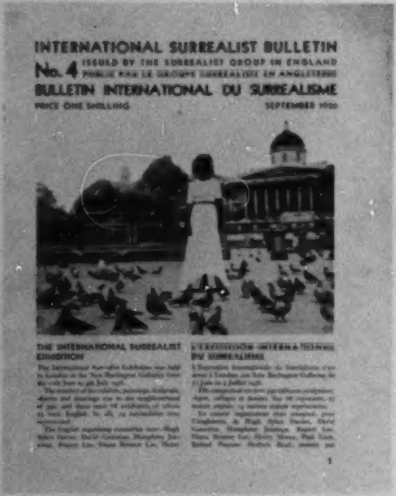
YOU ARE INVITED TO THE PRIVATE VIEW
FRIDAY, OCTOBER 25, 1935
OF AN EXHIBITION OF DRAWINGS BY

Henry Moore

OPEN FROM OCTOBER 26 TO NOVEMBER 15
THE ZWEMMER GALLERY
26 LITCHFIELD STREET, W.C.2 WEEKDAYS 10-6

London. Zwemmer Gallery.

From the international Surrealist Bulletin No. 4.



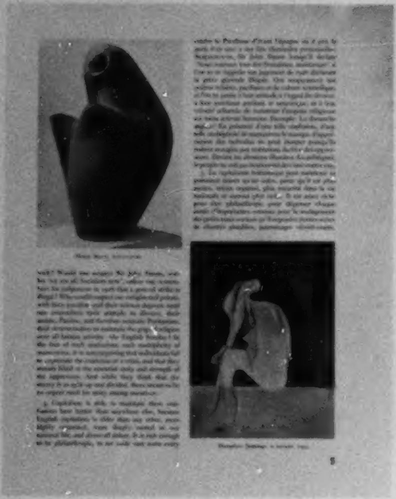
INTERNATIONAL SURREALIST BULLETIN
No. 4 ISSUED BY THE SURREALIST GROUP IN ENGLAND
PUBLIE PAR LE GROUPE SURREALISTE EN ANGLETERRE
BULLETIN INTERNATIONAL DU SURREALISME
PRICE ONE SHILLING SEPTEMBER 1936

THE INTERNATIONAL SURREALIST EXHIBITION

L'EXPOSITION INTERNATIONALE DU SURREALISME

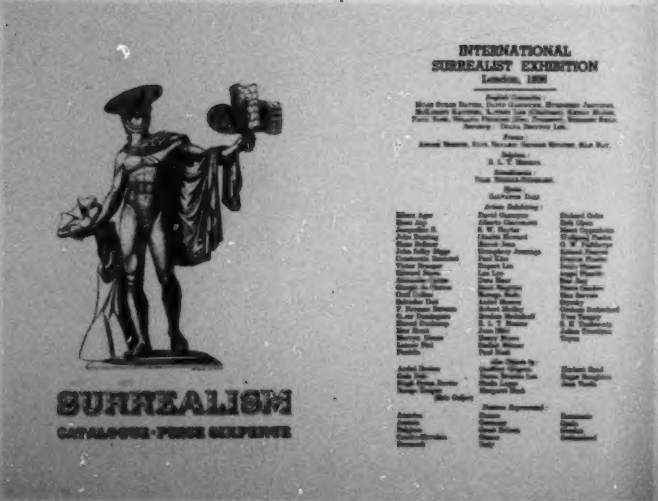
1

Page from the International Surrealist Bulletin No. 4, 1936, with reproduction of Moore's Figure, 1933.



5

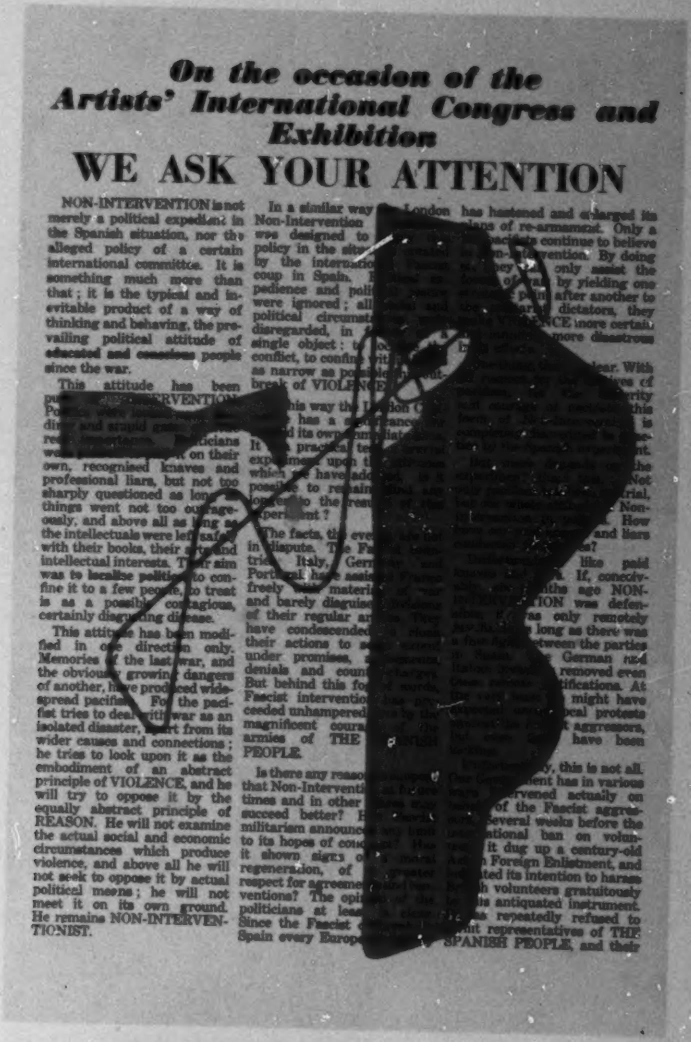
Cover and page from the International Surrealist Exhibition Catalogue, London, 1936.



SURREALISM
CATALOGUE · PRICE SIXPENCE

INTERNATIONAL
SURREALIST EXHIBITION
London, 1936

Manifest published by the Surrealist Group in England.
Design: Henry Moore.
Signed by:
Eileen Agar
Hugh Sykes Davies
D. Norman Dawson
Merlyn Evans
David Gascoyne
Erno Goldfinger
G. Graham
Charles Howard
Joyce Hume
Rupert Lee
Henry Moore
Paul Nash
Roland Penrose
Herbert Read
Julian Trevellyan.



On the occasion of the Artists' International Congress and Exhibition

WE ASK YOUR ATTENTION

NON-INTERVENTION is not merely a political expedient in the Spanish situation, nor the alleged policy of a certain international committee. It is something much more than that; it is the typical and inevitable product of a way of thinking and behaving, the prevailing political attitude of educated and conscious people since the war.

This attitude has been pu[illegible] [illegible]ERVENTION. Po[illegible] were [illegible] di[illegible] and stupid [illegible] re[illegible] [illegible]ticians we[illegible] on their own, recognised knaves and professional liars, but not too sharply questioned as long as things went not too outrageously, and above all as long as the intellectuals were left safe with their books, their arts and intellectual interests. Their aim was to localise politics, to confine it to a few people, to treat is as a possible contagious, certainly disgusting disease.

This attitude has been modified in one direction only. Memories of the last war, and the obviously growing dangers of another, have produced widespread pacifism. For the pacifist tries to deal with war as an isolated disaster, apart from its wider causes and connections; he tries to look upon it as the embodiment of an abstract principle of VIOLENCE, and he will try to oppose it by the equally abstract principle of REASON. He will not examine the actual social and economic circumstances which produce violence, and above all he will not seek to oppose it by actual political means; he will not meet it on its own ground. He remains NON-INTERVENTIONIST.

In a similar way the London Non-Intervention [illegible] was designed to [illegible] policy in the situ[illegible] by the internatio[illegible] coup in Spain. [illegible] pedience and poli[illegible] were ignored; all [illegible] and political circumsta[illegible] disregarded, in [illegible] single object: t[illegible] conflict, to confine it [illegible] as narrow as possible [illegible] break of VIOLENCE.

[illegible]his way the London C[illegible] has a s[illegible]ance [illegible] its own [illegible] It [illegible] practical te[illegible] exp[illegible] upon [illegible] which [illegible] have add[illegible] possible to remain [illegible] longer to the results of this experiment?

The facts, the eve[illegible] in dispute. The Fa[illegible] tries, Italy, Germ[illegible] and Portugal have assis[illegible] freely [illegible] materi[illegible] and barely disguis[illegible] of their regular ar[illegible]. They have condescended [illegible] their actions to [illegible] under promises, [illegible] denials and coun[illegible]. But behind this fo[illegible] Fascist interventio[illegible] proceeded unhampered [illegible] magnificent coura[illegible] armies of THE [illegible] PEOPLE.

Is there any reaso[illegible] that Non-Interventi[illegible] times and in other [illegible] succeed better? H[illegible] militarism announc[illegible] to its hopes of con[illegible]? Has it shown signs o[illegible] regeneration, of [illegible] respect for agreeme[illegible] ventions? The opi[illegible] politicians at lea[illegible] Since the Fascist [illegible] Spain every Europ[illegible] has hastened and enlarged its plans of re-armament. Only a [illegible] pacifists continue to believe in Non-Intervention. By doing so, they [illegible] only assist the [illegible] by yielding one [illegible] point after another to the [illegible] dictators, they [illegible] VIOLENCE more certain [illegible] more disastrous [illegible]

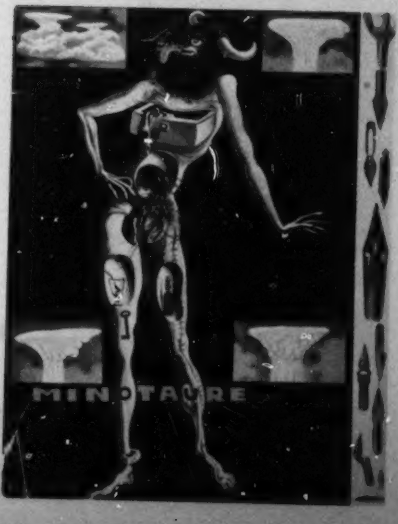
[illegible] clear. With [illegible] of [illegible] rity [illegible] this [illegible] is [illegible]nt.

[illegible] the [illegible] Not [illegible]rial, [illegible] Non- [illegible] How [illegible] and liars [illegible]es?

[illegible] like paid [illegible] If, conceivably, [illegible]nths ago NON-INTERVENTION was defensible, it was only remotely [illegible] long as there was a fair fight between the parties in Spain. [illegible] German and Italian [illegible] removed even [illegible]tifications. At [illegible] might have [illegible]cal protests [illegible] aggressors, [illegible] have been [illegible]

[illegible]y, this is not all. Our Government has in various ways intervened actually on [illegible] of the Fascist aggressors. Several weeks before the international ban on volunteers it dug up a century-old Act on Foreign Enlistment, and indicated its intention to harass British volunteers gratuitously by this antiquated instrument. It has repeatedly refused to admit representatives of THE SPANISH PEOPLE, and their

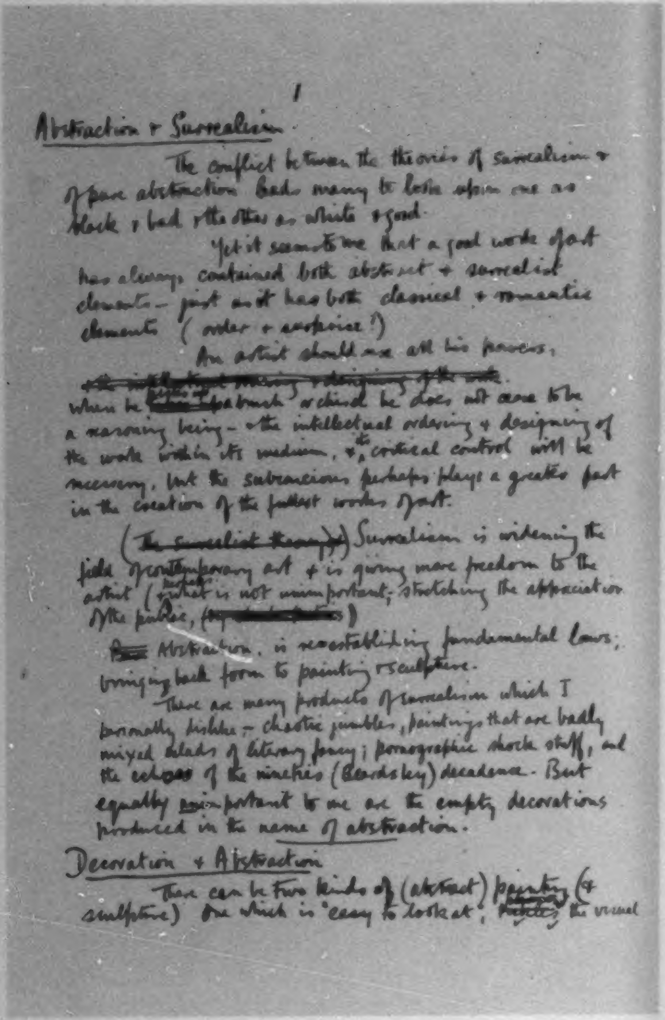
Cover of Minotaure, No. 8, 1936.
Work by Henry Moore reproduced in this issue.



London. Leicester Galleries.

Participates in the International Surrealist Exhibition at the New Burlington Galleries; visit to Spain

First draft for Moore's article "Notes on sculpture" first published in The Listener Aug. 18th 1937.



1

Abstraction + Surrealism

The conflict between the theories of surrealism + of pure abstraction leads many to look upon one as black + bad + the other as white + good.

Yet it seems to me that a good work of art has always contained both abstract + surrealist elements — just as it has both classical + romantic elements (order + surprise?)

An artist should use all his powers, ~~[illegible]~~ when he ~~[illegible]~~ is at work or child he does not cease to be a reasoning being — + the intellectual ordering + designing of the work within its medium, + the critical control will be necessary, but the subconscious perhaps plays a greater part in the creation of the fullest works of art.

(~~The surrealist theory~~) Surrealism is widening the field of contemporary art + is giving more freedom to the artist (which is not unimportant; stretching the appreciation of the public, ~~[illegible]~~)

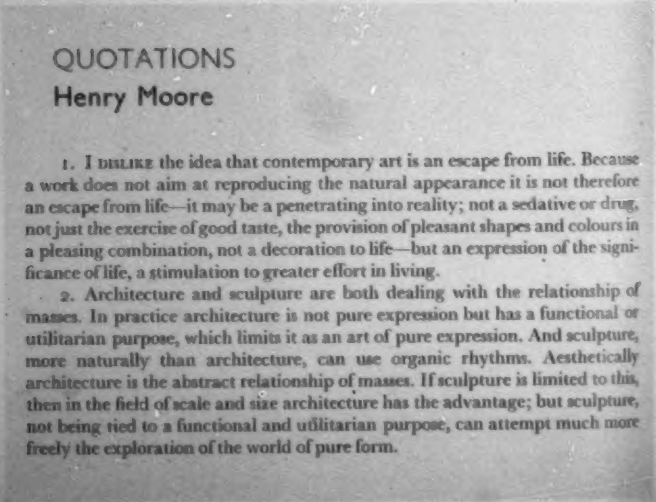
~~[illegible]~~ Abstraction, is re-establishing fundamental laws; bringing back form to painting + sculpture.

There are many products of surrealism which I personally dislike — chaotic jumbles, paintings that are badly mixed salads of literary fancy; pornographic shock stuff, and the echoes of the nineties (Beardsley) decadence. But equally unimportant to me are the empty decorations produced in the name of abstraction.

Decoration + Abstraction

There can be two kinds of (abstract) painting (+ sculpture) one which is "easy to look at", ~~[illegible]~~ the visual

From: Circle, International Survey of Constructive Art.
Editors: J. L. Martin, Ben Nicholson, Naum Gabo, London, 1937.



QUOTATIONS

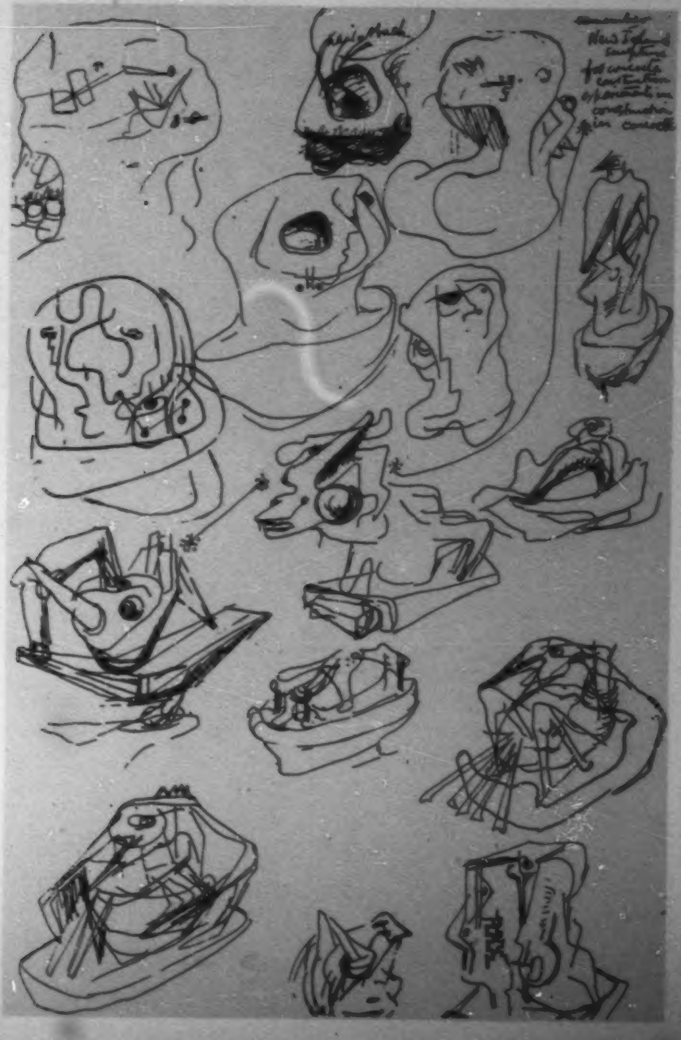
Henry Moore

1. I DISLIKE the idea that contemporary art is an escape from life. Because a work does not aim at reproducing the natural appearance it is not therefore an escape from life—it may be a penetrating into reality; not a sedative or drug, not just the exercise of good taste, the provision of pleasant shapes and colours in a pleasing combination, not a decoration to life—but an expression of the significance of life, a stimulation to greater effort in living.

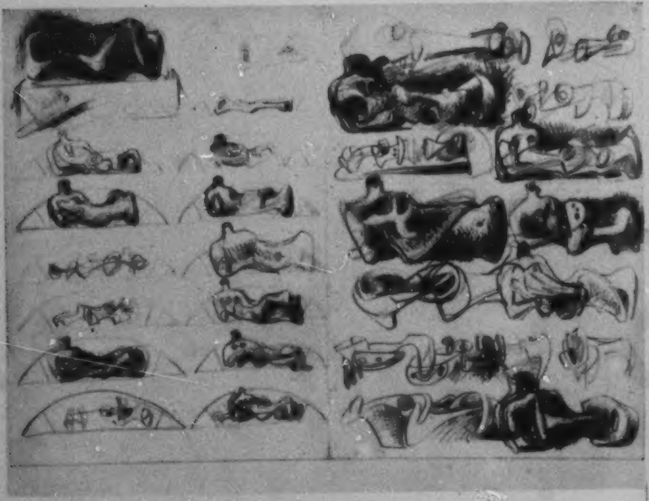
2. Architecture and sculpture are both dealing with the relationship of masses. In practice architecture is not pure expression but has a functional or utilitarian purpose, which limits it as an art of pure expression. And sculpture, more naturally than architecture, can use organic rhythms. Aesthetically architecture is the abstract relationship of masses. If sculpture is limited to this, then in the field of scale and size architecture has the advantage; but sculpture, not being tied to a functional and utilitarian purpose, can attempt much more freely the exploration of the world of pure form.

E. L. T. Mesens with Henry Moore in Roland Penrose's Studio. Printed in London Bulletin. 1 april 1938.

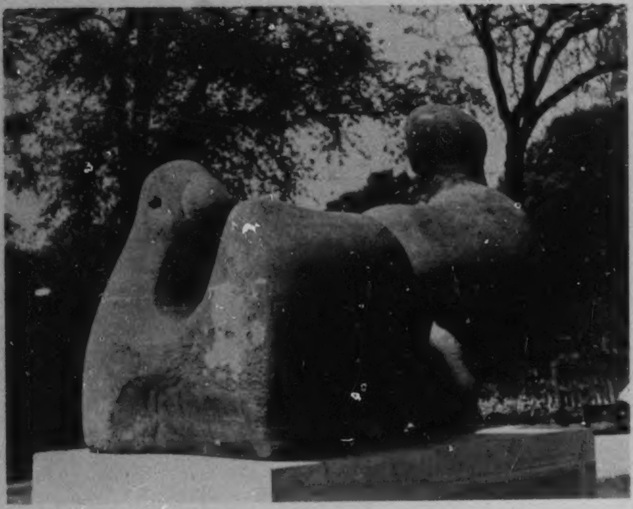
Drawing: Ideas for Sculpture.


remember
New Ireland sculpture
for concrete construction
ornaments in construction
in concrete

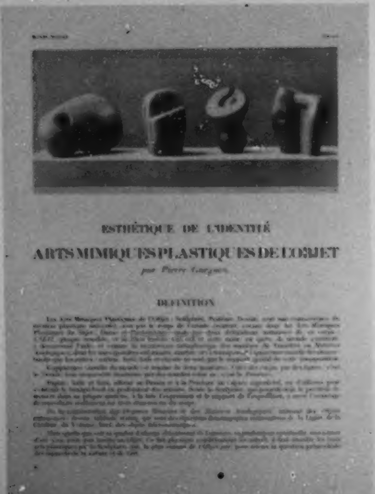
Drawing: Projects for Sculpture.



Recumbent Figure, Green Hornton Stone.



From article by Pierre Guéguen in XXe Siècle, March 1938.



ESTHÉTIQUE DE L'IDENTITÉ

ARTS MIMIQUES PLASTIQUES DE L'OBJET

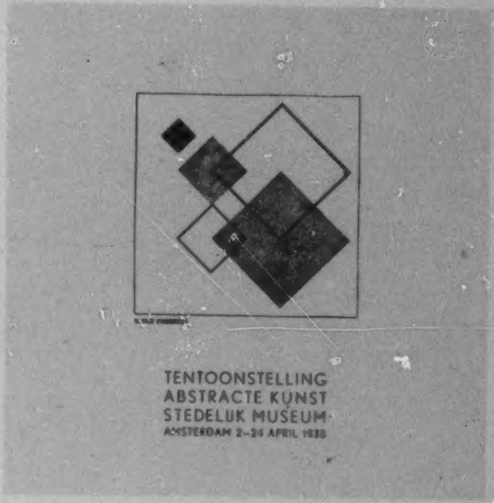
par Pierre Guéguen

DÉFINITION

Catalogue Cover of the Exhibition Abstract Art in the Stedelijk Museum, Amsterdam, 1938.

List of Participants.

Arp, Bendien, Bill, Brancusi, Calder, Delaunay, Delaunay-Terk, Van Doesburg, Domela-Nieuwenhuis, Freundlich, Gleizes, Gorin, Hélion, Hepworth, Herbin, Kandinsky Klee, Kosnick-Kloss, Kupka, Léger, Liszitzky, Magnelli, Moholy-Nagy, Mondrian, Moore, Moss, Nicholson, Pevsner, Taeuber-Arp, Van Tongerloo, Vezelay, Vordemberge-Gildewart.



TENTOONSTELLING
ABSTRACTE KUNST
STEDELIJK MUSEUM
AMSTERDAM 2–24 APRIL 1938

Helsinki May 1938 part of an article by Kaisu-Mirjami Rydberg.

Henry Moore discusses the form problem again and again: "Since the Gothic, European sculpture had become overgrown with all sorts of surface excrescences, which completely concealed shape", and so it *was* necessary for a man like Brancusi to come with his experiments of pure form to clean the shape consciousness.

Can *you* for instance see an egg as a pure, ovoid, simple form? Without thinking it has something to do with food — or that one day it can become a bird?

What about myself? Can I be certain of it?

Everyone who wishes to enjoy modern sculpture ought to grasp that. "And so with solids such as a shell, a nut, a plum, a pear, a tadpole, a mushroom . . . a carrot, a tree-trunk, a bird, a bud, a lark, a lady bird, a bulrush, a bone". Henry Moore says. From these everybody can go on to appreciate more complex forms or combinations of several forms.

And do you know, he asks, that many more people are "form-blind" than colour-blind?

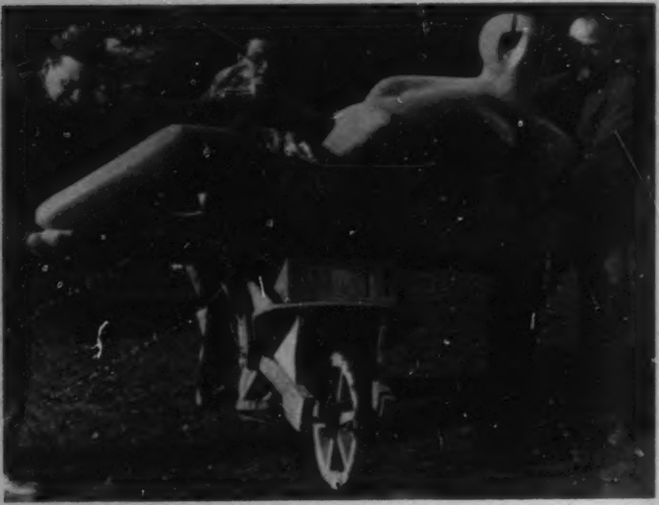
From "Henry Moore on Sculpture" Edited by Philip James, London 1966, p. 52.

A working day

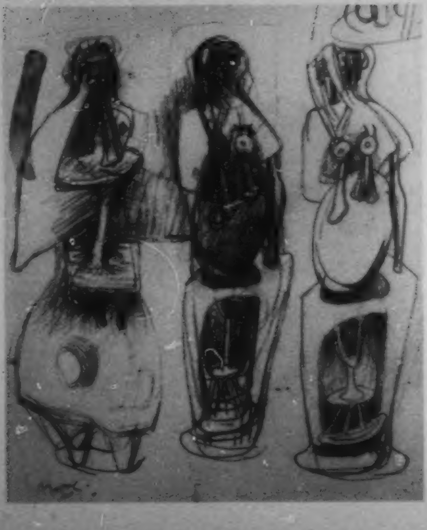
What was your working day like – in the 30's say?

When we had a cottage near Canterbury, and Bernard Meadows was my assistant, we'd all get up at 5.30 and throw a bucket of water over each other to make sure we were thoroughly awake, and then we'd go on with whatever work we'd been doing the day before. Irina got our breakfast at 6.30 and by 7 o'clock we'd be at work in the open – I had five acres of shelving ground that ran down into a valley with hills on the other side. Any bit of stone stuck down in that field (**14**) looked marvellous, like a bit of Stonehenge, but not so big.

About 11.30 we'd get into our little Standard coupé and go down to the sea and bathe and eat our sandwiches, be back by 1.30 or 2, go on working till tea at 5 and then on again till dark. It often made a fourteen hour day right through the summer, but it was like a holiday, compared with London [1961/Bibl. 47].



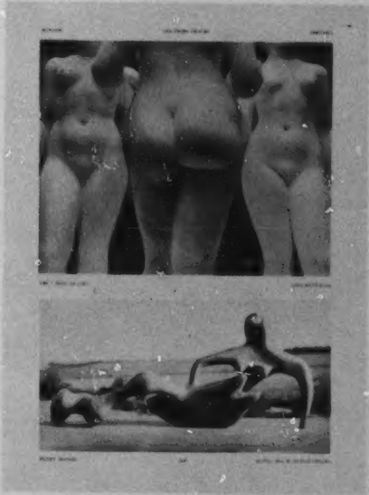
Henry Moore, Bernard Meadows and a photographer, wheeling the Reclining Elm Wood Figure to be photographed in landscape at Burcroft, Kingston, Kent.



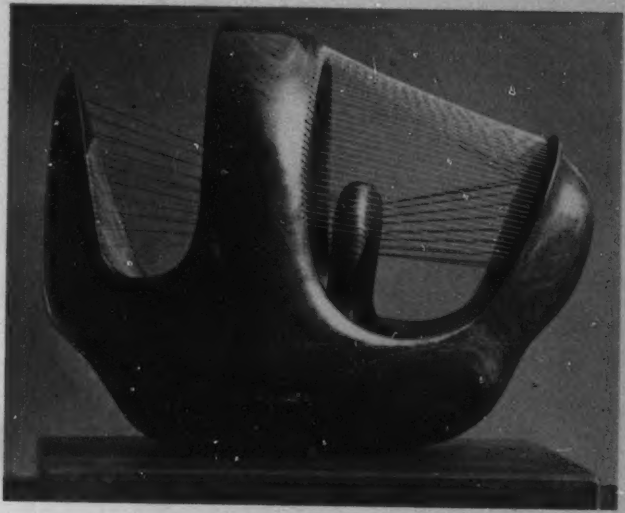
Drawing: 3 standing figures, interior and exterior forms.

1939

Page from XXe Siècle, 1939.
Maillol and Moore.



Bird Basket, Wood and Strings.

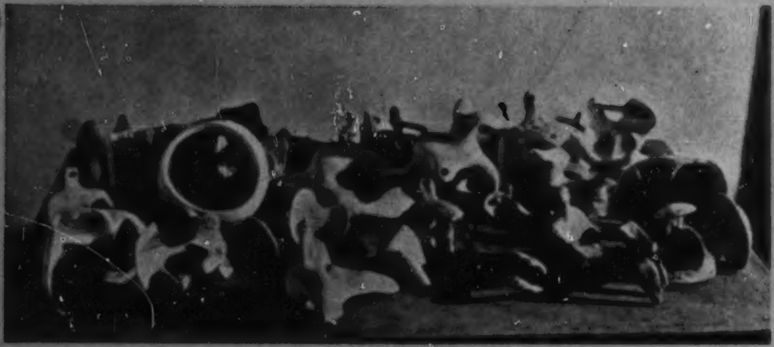


Letter by E. L. T. Mesens in London Bulletin, June 1940. (See next page).

London. Mayor Gallery.
London. Leicester Galleries. 1940.

Gives up teaching at the Chelsea School of Art; lives at Kingston, Kent

Returns to London in 1940. Begins making shelter drawings. Appointed official war artist (in which capacity he is to serve untill 1942). When Studio was damaged by bombing, takes the House at Much Hadham, Hertfordshire, in which he has since lived



Henry Moore *Group of sketches for Sculpture* (1939)

The letter which we reproduce hereunder was addressed to the editor of " The New Statesman and Nation ". Its receipt was acknowledged but it was never published.

The Editor, 26th February 1940
" The New Statesman and Nation,"
10 Great Turnstile,
High Holborn, London, W.C.1.

Dear Sir,

Though I do not always agree with the ideas of your collaborators, I have often noticed how sincerely your paper is devoted to a genuine intellectual liberalism and to social and economic points of view impartially directed towards the interests of all and not of those classes who wish, at all costs, to preserve their unique privileges. But I have frequently observed that your art criticisms have not the same orientation as your articles devoted to politics and to international, colonial or economic questions.

Indeed your contributor, Mr. Raymond Mortimer, defends in his articles a point of view that is not merely conservative but definitely reactionary. His wavering talent as a critic is ever ready to serve an increasingly restricted coterie, for whom are reserved eulogies concerning young geniuses unheard of six months afterwards.

But now when Henry Moore exhibits, Mr. Mortimer exerts himself to find in his repertoire all that is most sweetly treacherous and most hypocritically hostile. This phrase, for instance, is particularly well designed to impress simple souls : " *Some of his large carvings in the past have seemed to me positively shocking—ferocious objects such as might serve a despot to cow a conquered population, symbols fit for a Hitler or a Stalin* ". One might think that this phrase were written by Camille Mauclair ! It is as like as two lice to those phrases which were applied to the cubist works of Picasso and Braque by the blindest critics of that time.

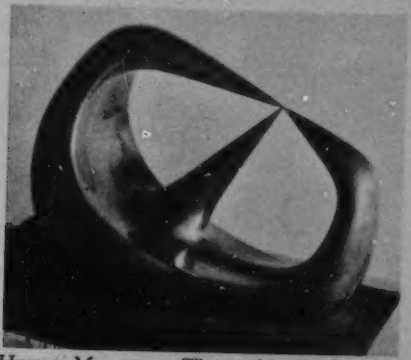
In this perfidious style, with a great deal of foolishness and misunderstanding, he goes on to say : " *The large Reclining Figure in his new exhibition reminds one of an objet trouvé, one of those dead tree-trunks to which natural forces have given an accidental expressiveness. (Mr. Paul Nash may here have afforded a suggestion.) But, in fact, it is a highly intellectual edifice, an elaborate system of subtle curves that demands long consideration* ". But the big wooden sculpture in question has nothing, absolutely nothing in common with a "found object" as the surrealists have defined it. Further, it is not because Paul Nash, with full justification, has chosen to classify branches of dead trees as "found objects", or because it pleases him to make these objects take on the rôle of creatures in his paintings of atmosphere and dream, that it should be implied that this sculpture by Henry Moore—also carved, as it happens, in a piece of wood—is derivative from either the work or the ideas of Paul Nash. In short, the Reclining Figure has, on the one hand, nothing accidental, on the other, nothing intellectual. I do not know any tree which has the form of this sculpture and I do not see to what logical proposition it can be reduced.

Is it because, in the past, sculptors have consecrated their talent to representing human beings or animals and because art students are still obsessed by this past; because the bones of living models have always been covered by muscles and even by skin, that Henry Moore, who portrays neither muscles nor bone, so profoundly shocks Mr. Mortimer? "*Where most sculptors have been fascinated by muscle, Mr. Moore seems obsessed with bones.*" What is the significance of this phrase? Muscle—life, bone—death? That is probably why Mr. Mortimer admires so much the paintings in which there are muscles but no bones! But I will not insist. . . .

At the beginning of the article it is also stated: "*He is an eclectic, who has taken hints from a variety of sources, from Picasso conspicuously, from the Surrealists, from the Constructivists, from the art of savage people and from the Renaissance.*" It is precisely what has been said of Picasso himself! One could not then do greater honour to Henry Moore than to say that even if he does absorb all these different products, his works remain genuinely his own. England has not many contemporary artists capable of comparison with the great of other European countries. Is it because Henry Moore surpasses the mediocrity of certain home-made celebrities that Mr. Mortimer does not understand him? Probably. So much the worse for Mr. Mortimer and his readers. All the same, such articles have not the power to interrupt the progress of so well-balanced and gifted a personality.

Henry Moore is not only a technician of the first order, he is an authentic, poetic and powerful creator.

Yours faithfully,
E. L. T. MESENS.



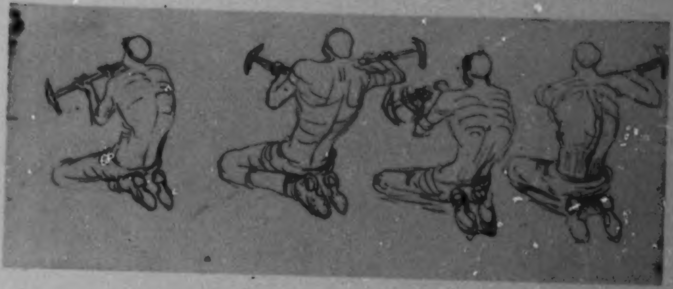
HENRY MOORE *Three points (lead)* 1940

From an article by Sir Philip Hendy on Henry Moore in Horizon Vol IV No. 21 September 1941.

It follows, naturally, I suppose, in designing a single form, to use not only the solid but the hollow, the space which the hollow form encloses as much as the form itself. In 'Bird-Basket' of 1938 he conquers new elements. If it had been left a solid, it would be alive and irresistible to the fingers, for its outer shape has a dynamic quality which is intensified by the swirling grain of the *lignum vitæ*, hardest and densest of all woods. But its external roundness is actually emphasized by the fact that it is hollowed out from above, especially as a band of wood is left to complete the movement over the top, like the handle to a basket. On one side the space between the handle and the boldly undulating brim is bridged by parallel strands of blue cord, and below this another band of red cords bridges the whole space, being drawn downwards towards the centre through a tongue of wood which rises from below. The contrast of the swirling solid form and the straight flight across space of the translucent bands of string is stimulating, but more so is that of the lively play of light outside the form with the gentler, more mysterious play inside it. The sculptor is always seeking to master Nature by enclosing her infinity in forms which he can hold in the hollow of his hand. In 'Bird-Basket' Moore seems to make the air itself do his bidding. To 1938 also belongs the first stone sculpture in the exhibition in which a hollow in the form which he is shaping is bored right through it. The contours which ebb round it are drawn with it to the other side. By the contrast with the outward swelling of the others, the whole range of movement is increased. So is the range of tone in the composition of light and shade; for the light which now comes from the other side in concentrated brightness is contrasted not only with the soft half-light given by the usual concavities, but with the deep shadow of another hole bored only part way through.

Henry Moore sketching a pit pony in a coal mine.

Page from the coalmining sketchbook.



Henry Moore sketching in a coal mine.

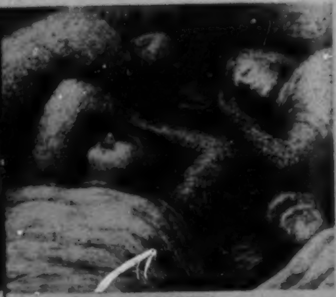
Page from the coalmining sketchbook.

Leeds. Temple Newsam.

Appointed a Trustee of the Tate Gallery for a term of seven years.

Underground Drawing by Henry Moore
and Photograph by Brandt in Lilliput

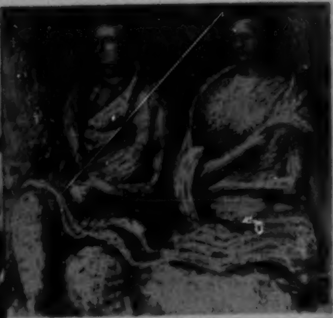
TUBE SHELTER



FOUR GREY SLEEPERS

Underground Drawing by Henry Moore
and Photograph by Brandt in Lilliput

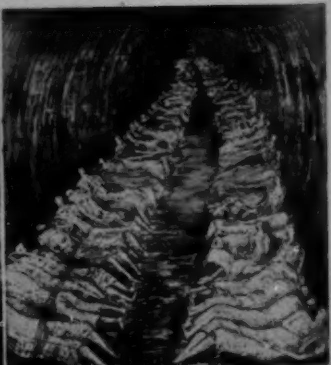
SPITALFIELD CRYPT



THE ROMAN MATRONS

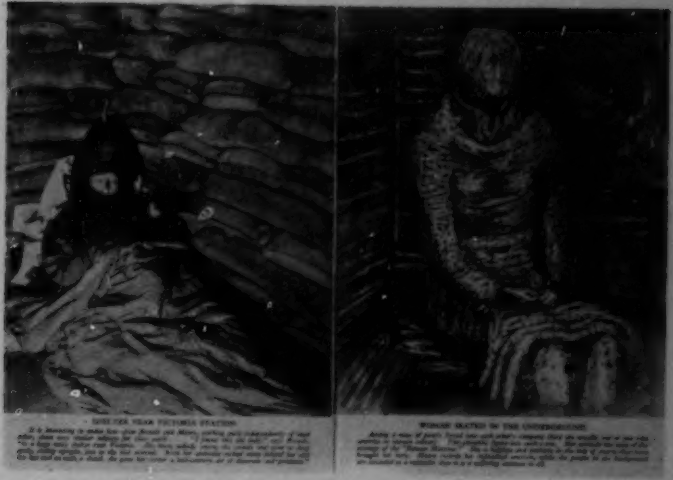
Underground Drawing by Henry Moore
and Photograph by Brandt in Lilliput

LIVERPOOL STREET EXTENSION

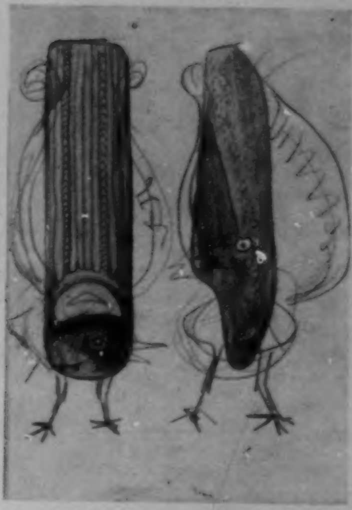


TUBE SHELTER PERSPECTIVE

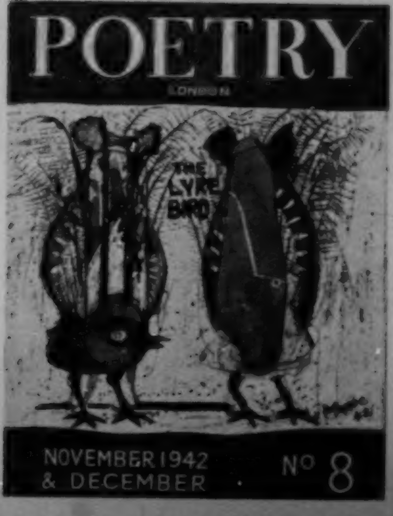
Underground Drawing by Henry Moore and Photograph by Brandt in Lilliput.



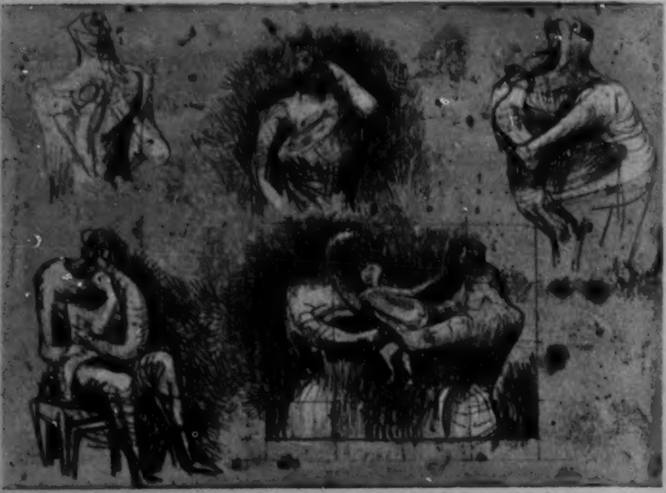
Forms drawn in 1936. Adapted in 1942 into lyre bird for Poetry London cover. Page from Sketchbook with Square Stone Forms, 1936.



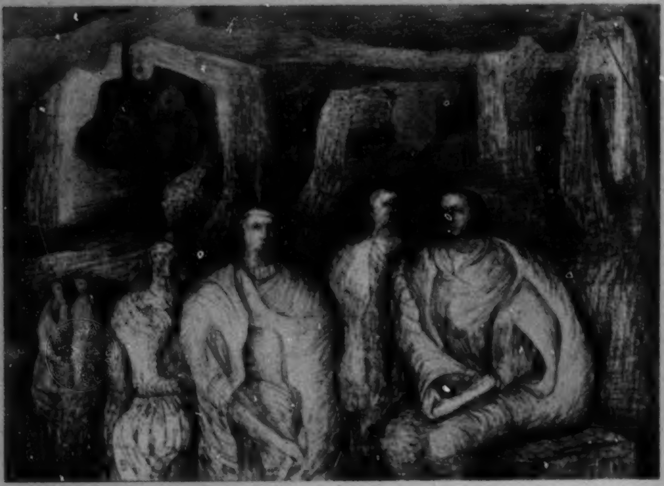
Cover of Poetry, London No. 8, 1942.


POETRY
LONDON
THE LYRE BIRD
NOVEMBER 1942
& DECEMBER
No 8

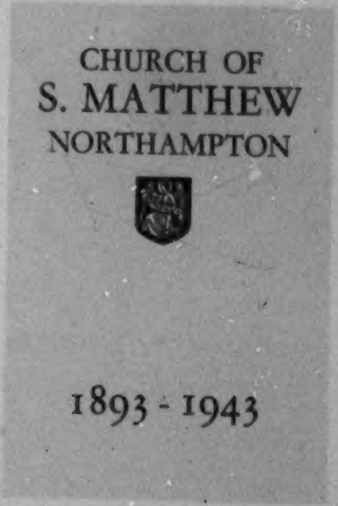
Drawing for sculpture.



Figures with Architecture, drawing.



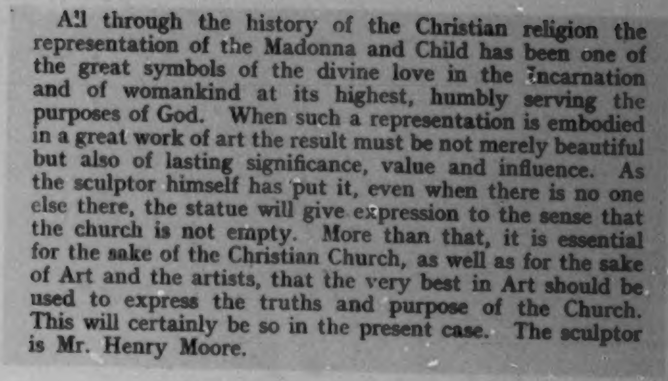
Portrait of Henry Moore.



CHURCH OF
S. MATTHEW
NORTHAMPTON

1893 - 1943

The cover of the Guidebook to the Church of St. Matthew, Northampton 1943.



All through the history of the Christian religion the representation of the Madonna and Child has been one of the great symbols of the divine love in the Incarnation and of womankind at its highest, humbly serving the purposes of God. When such a representation is embodied in a great work of art the result must be not merely beautiful but also of lasting significance, value and influence. As the sculptor himself has put it, even when there is no one else there, the statue will give expression to the sense that the church is not empty. More than that, it is essential for the sake of the Christian Church, as well as for the sake of Art and the artists, that the very best in Art should be used to express the truths and purpose of the Church. This will certainly be so in the present case. The sculptor is Mr. Henry Moore.

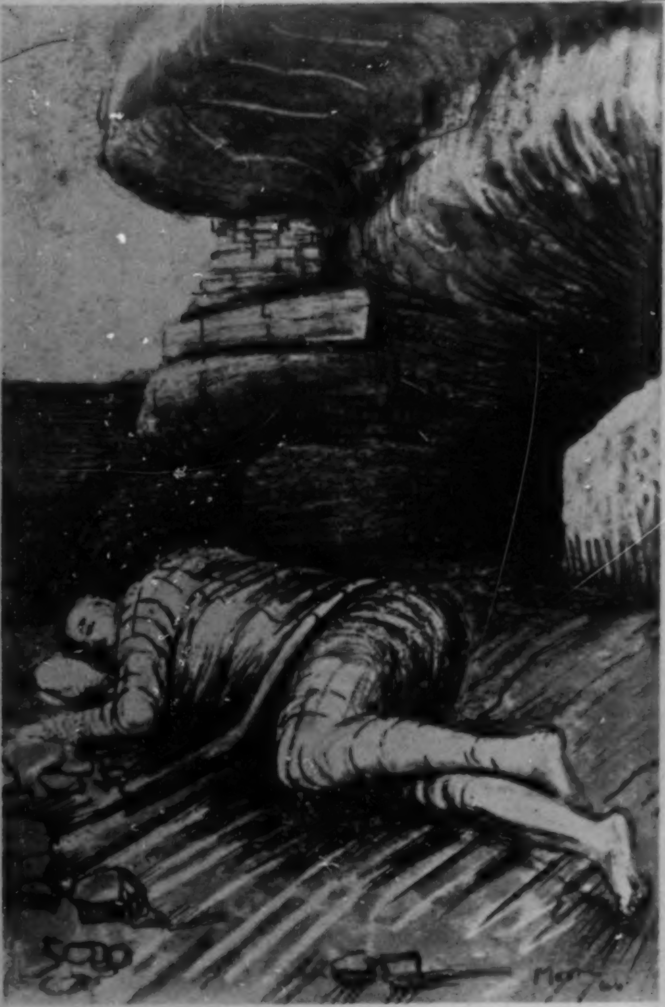
From page 7 of the Guidebook to the Church of St. Matthew, Northampton, 1943

New York. Buchholz Gallery (Curt Valentine).

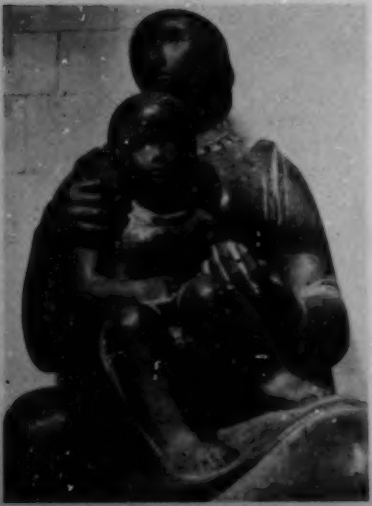
Commissioned to carve a Madonna and Child for St. Matthew's Church, Northampton (executed 1943–1944)

Grigson, Geoffrey: Henry Moore, Harmondsworth (Penguin) 1943.

Henry Moore's illustration to "The Rescue" by Edward Sackville West, London 1944

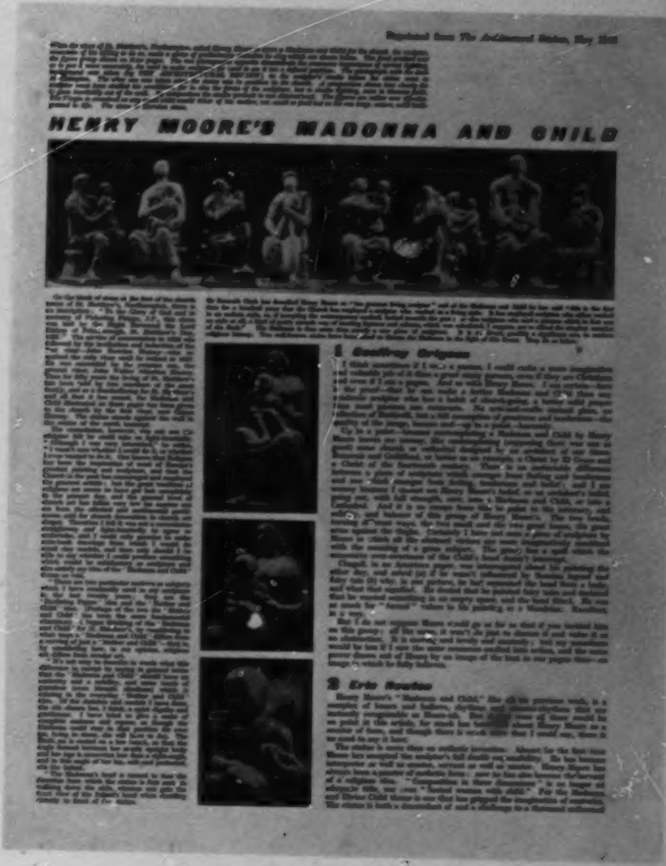


Madonna and Child. Hornton Stone
Church of St. Matthew, Northampton.



1944

Page from "The Architectural Review" May 1944.



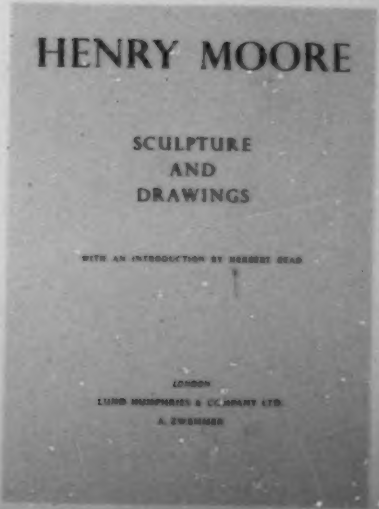
Reprinted from *The Architectural Review*, May 1944

HENRY MOORE'S MADONNA AND CHILD

1 Geoffrey Grigson

2 Eric Newton

Title page of the 1st edition of the 1st volume of a monograph on Henry Moore by Herbert Read and David Sylvester.



HENRY MOORE

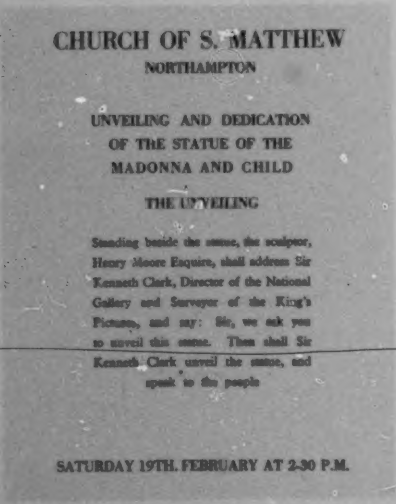
SCULPTURE
AND
DRAWINGS

WITH AN INTRODUCTION BY HERBERT READ

LONDON
LUND HUMPHRIES & COMPANY LTD
A. ZWEMMER

Read, Herbert. Henry Moore: sculpture and drawings (Vol. I). London (Lund Humphries), New York (Curt Valentin), 1944; 2e ed. 1946; 3e ed. 1949; 4e ed. by D. Sylvester 1957.

Cover to the programm on the Unveiling and Dedication of Henry Moore's Madonna and Child at the Church of St. Matthew, Northampton.



CHURCH OF S. MATTHEW
NORTHAMPTON

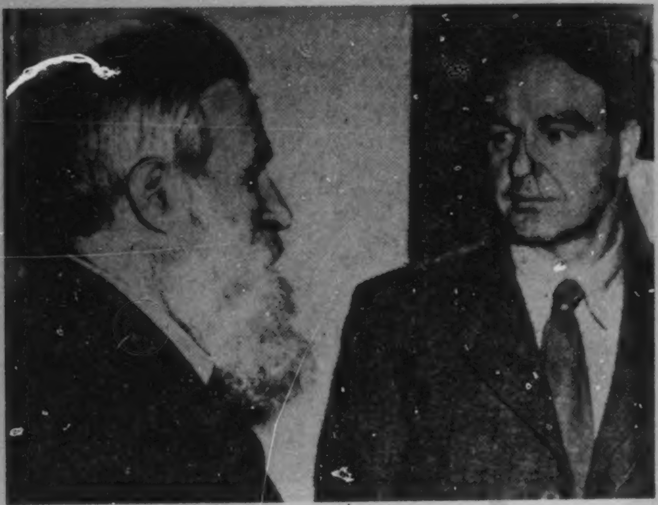
UNVEILING AND DEDICATION
OF THE STATUE OF THE
MADONNA AND CHILD

THE UNVEILING

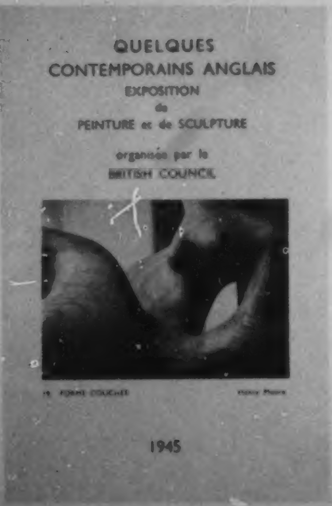
Standing beside the statue, the sculptor, Henry Moore Esquire, shall address Sir Kenneth Clark, Director of the National Gallery and Surveyor of the King's Pictures, and say: Sir, we ask you to unveil this statue. Then shall Sir Kenneth Clark unveil the statue, and speak to the people

SATURDAY 19TH. FEBRUARY AT 2-30 P.M.

Henry Moore with Constantin Brancusi in Paris.



Catalogue Cover of the first post-war British Council exhibition on the continent including work by Henry Moore.



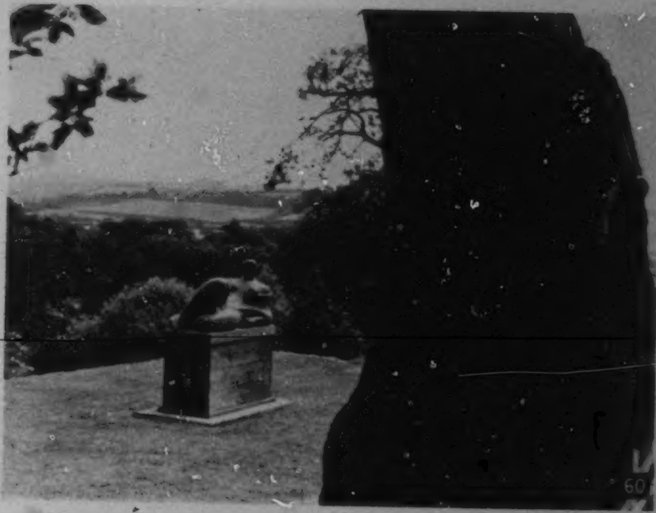
QUELQUES
CONTEMPORAINS ANGLAIS
EXPOSITION
de
PEINTURE et de SCULPTURE

organisée par le
BRITISH COUNCIL

19 FORME COUCHÉE Henry Moore

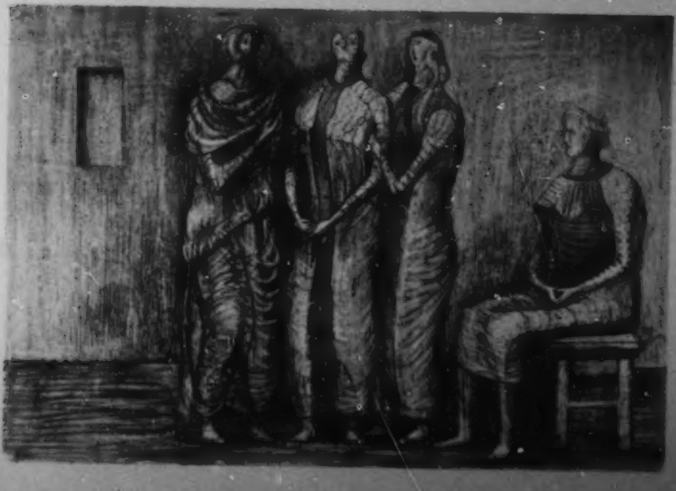
1945

1945



Memorial Figure. Hornton Stone Dartington Hall, Devon.

Created Honorary Doctor of Literature at Leeds University.
Henry Moore is the second figure on the lefthandside.



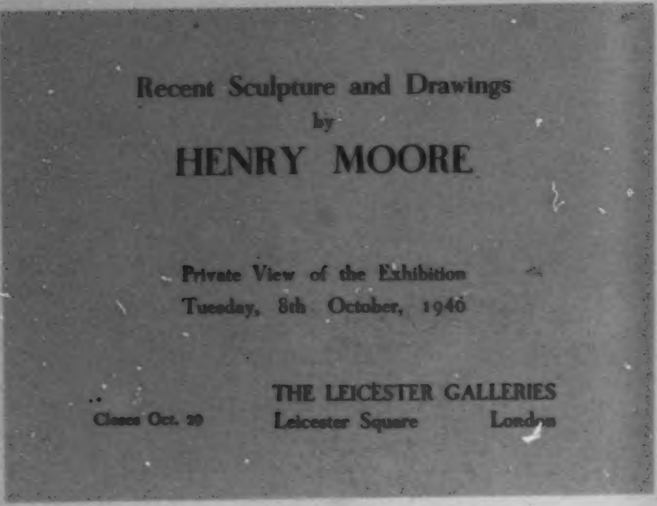
Drawing, Group of Women.

London. Berkeley Galleries.

Created Honorary Doctor of Literature at the University of Leeds. Appointed a member of the Art Panel of the Arts Council for a term of six years. First post-war visit to Paris

Graham Sutherland, Henry Moore and Myfanwy Piper in a train on the way to Northampton in 1946, with Sir Kenneth and Lady Clark, Sir Colin and Lady Anderson and John Piper.

Invitation Card for the Leicester Galleries Exhibition.

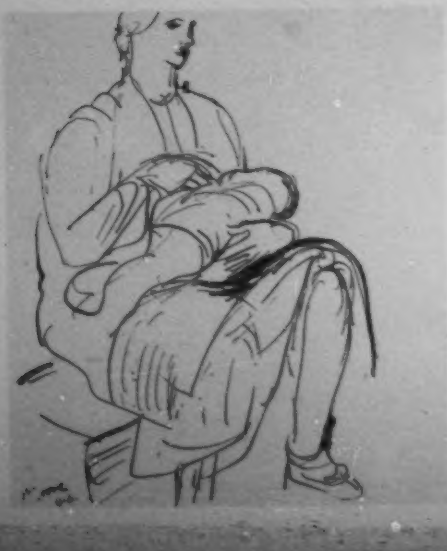


Recent Sculpture and Drawings
by
HENRY MOORE

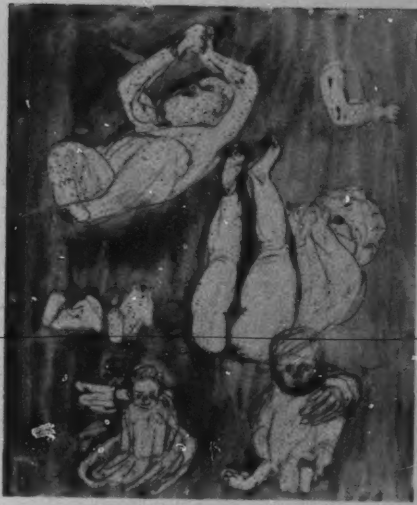
Private View of the Exhibition
Tuesday, 8th October, 1946

THE LEICESTER GALLERIES
Closes Oct. 20 Leicester Square London

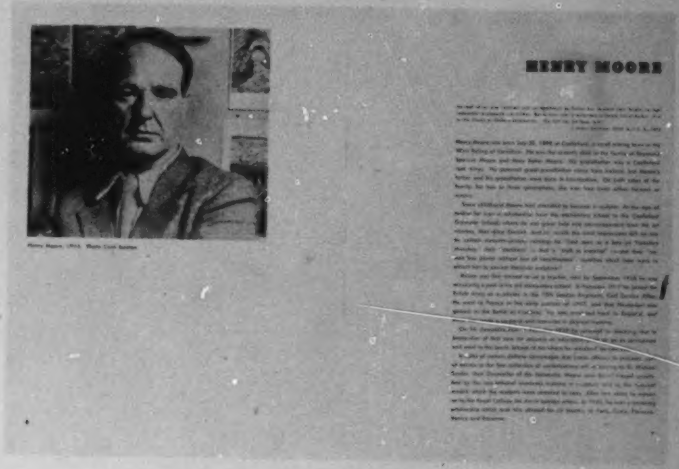
Lifedrawing, Irina and Mary Moore.



Studies of the Artists Child.



Double Page from "Henry Moore" by James Johnson Sweeney.



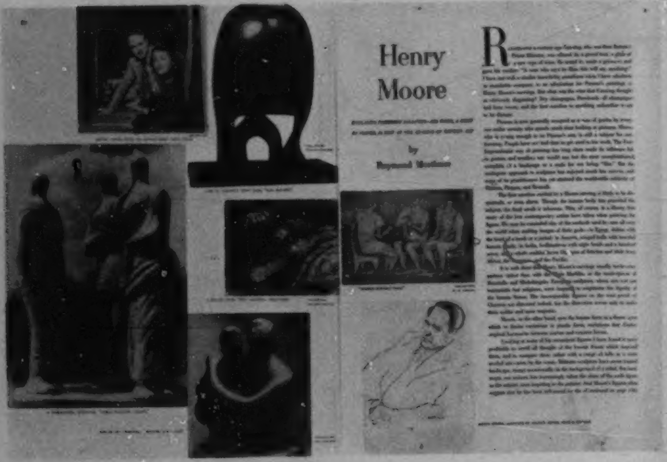
HENRY MOORE

London. Leicester Galleries. Washington. Philips Memorial Gallery.
New York. Museum of Modern Art.

His daughter Mary is born; visit to his retrospective exhibition at the Museum of Modern Art, New York

Sweeney, James, Johnson: Henry Moore, New York (Museum of Modern Art) 1946.

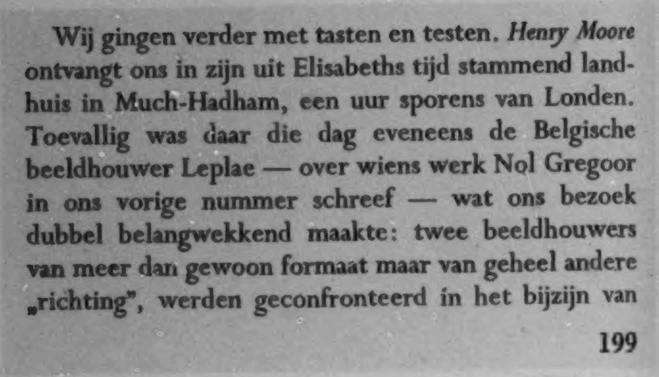
Double Page from "Vogue" Jan 15th 1947.



Henry Moore

by

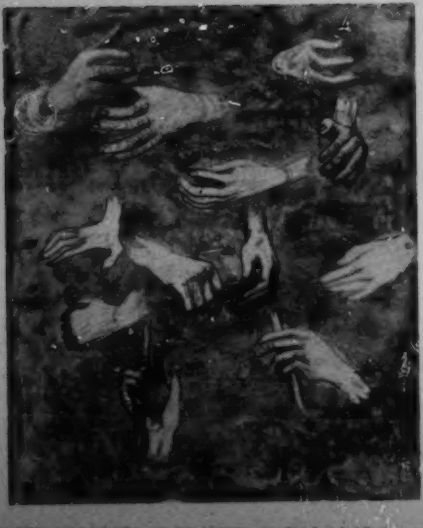
From an article by L. P. J. Braat in Kroniek van Kunst en Kultuur. Vol. 8. 1947, p. 199.



Wij gingen verder met tasten en testen. *Henry Moore* ontvangt ons in zijn uit Elisabeths tijd stammend landhuis in Much-Hadham, een uur sporens van Londen. Toevallig was daar die dag eveneens de Belgische beeldhouwer Leplae — over wiens werk Nol Gregoor in ons vorige nummer schreef — wat ons bezoek dubbel belangwekkend maakte: twee beeldhouwers van meer dan gewoon formaat maar van geheel andere „richting", werden geconfronteerd in het bijzijn van

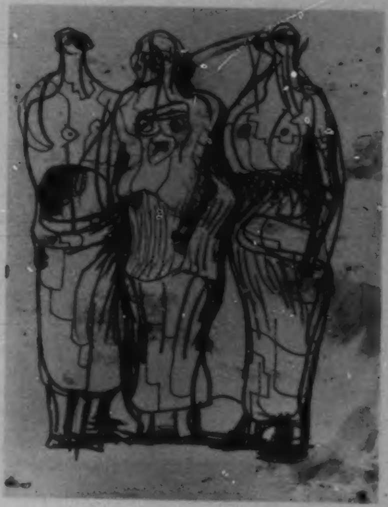
199

Drawing of Hands.



1947

Three Standing Figures



Art in America. Volume XXXV January 1947. Number 1.

ART IN AMERICA
AN ILLUSTRATED QUARTERLY MAGAZINE

INTRODUCTION TO HENRY MOORE

Chicago. Art Institute of Chicago.
San Francisco. Museum of Modern Art.
Sydney. National Gallery of New South Wales.
Hobart. Tasmanian Museum and Art Gallery.
Melbourne. National Gallery of Victoria.
Adelaide. National Gallery of South Australia.
Perth. National Gallery of Western Australia.

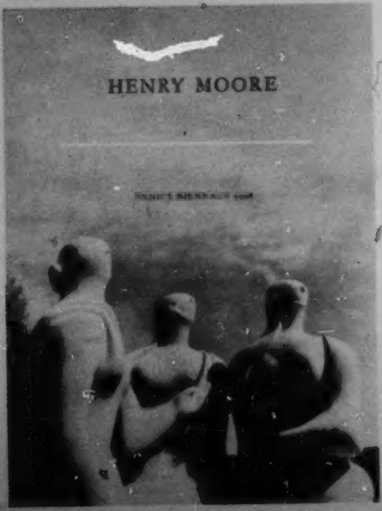
Commissioned to carve a Madonna and Child for Claydon Church, Suffolk

Cover for the May 15th 1948 issue of Picture Post.

POST
HULTONS
NATIONAL
WEEKLY
Sketchbook of the
WAR IN PALESTINE
4D

Henry Moore and his daughter.

Catalogue Cover for the Venice Biennale Exhibition in the British Pavilion.


HENRY MOORE

Article in the Burlington Magazine.
Vol. XC. July 1948. p. 207-208.

Sculpture at Battersea Park

BY EDITH HOFFMANN

THE exhibition in Battersea, imaginatively conceived and admirably arranged, quite plainly demonstrates the decline of sculpture in our time. It must be admitted that the present writer saw it under the most unfavourable circumstances, with rain pouring from an unsmiling sky, and even Maillol's *Three Graces* look somewhat forlorn when water streams down upon their leaden surface as in a shower bath. But the most brilliant sunshine could not have averted the depressing thoughts about the purposelessness of an art for which there seems to be hardly any place left in our life. True, Maillol's figures still look well enough in the setting of a park, and the same may be said of Henry Moore's works, although these would probably appear most impressive seen against a less civilized background – indeed, some of them might acquire a new life in the wilds of nature, on the top of some lonely hill. But where, for instance, is a fitting place for Modigliani's *Head*, unless it were in a museum where it could illustrate the influence of Negro sculpture on the European artists of the early twentieth century. Nor is it easy to visualise a home for Barbara Hepworth's *Helikon*. However, artists such as these have at least felt the necessity for a new form, more congruous with the general style of our time, even though they have not found a natural situation for it. But the main stream of sculpture, in spite of Rodin and the Impressionists (who were the ancestors of the most attractive work here shown: Despiau's *Eve*), still flows along the long outmoded classic lines, still cannot get away from the Greek conception of the plastic arts. A figure such as Hardiman's *Peace*, so close an imitation of the Delphic *Charioteer* that one can only wonder what the artist would say if asked to explain it, is only the most blatant example here of a dependence on the inventiveness of 2500 years ago. But even the works of so honest an artist as Georg Ehrlich can only echo the glories of the classic age. Zadkine's *Laokoon*, though searching for new forms, is equally satisfied with the possibilities offered by an age-old theme. Eric Gill's *Mankind* and Wheeler's *Aphrodite* represent another of those mannerisms which we owe to the classic inheritance: the statue without a head, or without arms, or without either. It is true that Maillol's *Torso* is one of the master's most magnificent works, and less in danger of looking 'dated' than such a figure as the *Woman with Necklace*. But the time seems to have come when no more headless statues should be born.

The exhibition is, literally speaking, arranged around Moore's *Three Standing Figures* (Fig. 1), who are seen across a lawn, in front of a hill, as they should: for, like many of this sculptor's works, they have only one main view. They may or may not appeal to any individual beholder; but controversies concerning their æsthetic merits must not allow us to forget that Henry Moore is the only sculptor here who has really found new contents, new forms and new combinations for the human figure. Formally and in his exploitation of his material he now moves on lines first explored by Barlach, thirty to forty years ago. His efforts provide the only hope left for the art of monumental sculpture to survive.

Venice. British Pavilion, 24th Venice Biennale.
Milan. Galleria d'Arte Moderna.

Commissioned to make a bronze Family Group for the Barclay School, Stevenage
Served on the committee of the first London County Council Open Air Exhibition of Sculpture, held at Battersea Park
Awarded the International Sculpture Prize at the 24th Venice Biennale

Argan, Guilio Carlo: Henry Moore, Torino 1948 (de Silva).

Read, Herbert: Henry Moore: sculpture and drawings since 1948 (Vol. II), London (Lund Humphries), New York 1955; 2e ed.: Sculptures and drawings 1948—1954, ed. by A. Bowness, 1965.

The Family Group in Situ at Barclay School, Stevenage.

Henry Moore and Irina with Mary.

At the Wakefield Exhibition in 1949

1949

Cover of Art d'Aujourd'hui, Nov. 1949, No. 4.

ART
D'AUJOURD'HUI
4

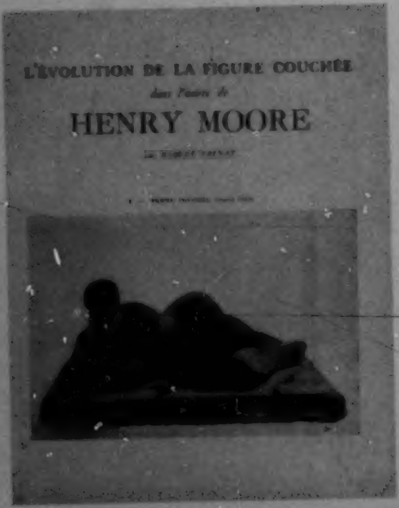
Henry Moore sketching in his garden, from Illustrated, May 21st, 1949.

Seated Figure, Bronze.

Brussels. Palais des Beaux-Arts.
Paris. Musée Nationale d'art Moderne.
Wakefield. City Art Gallery.

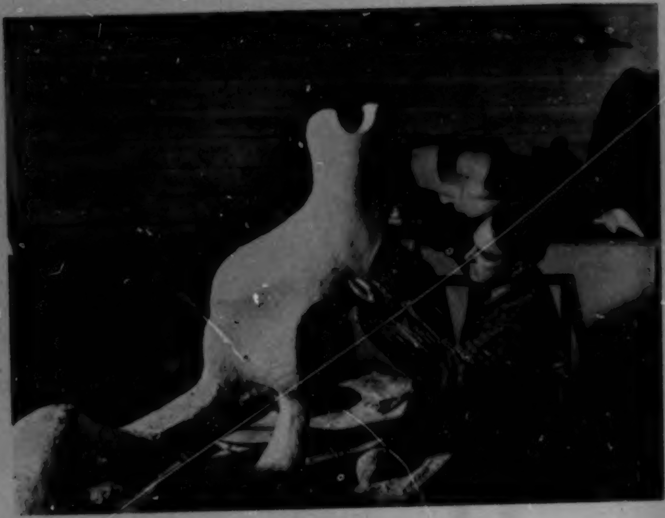
Reappointed a Trustee of the Tate Gallery for a further term of seven years. Visit to Belgium, Holland and Switzerland.

Title page of an article by Robert Vrinat, L'Age Nouveau, Paris, Nov. 1949

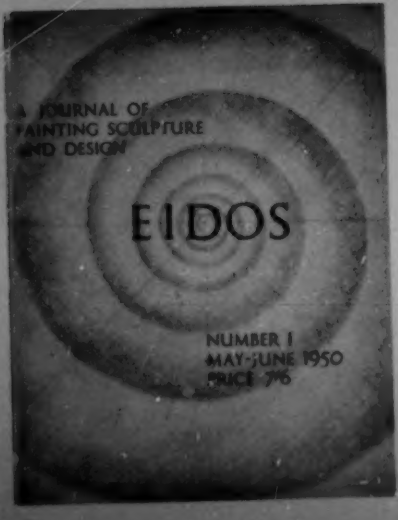


L'ÉVOLUTION DE LA FIGURE COUCHÉE
dans l'œuvre de
HENRY MOORE

Moore working on the plaster for the Festival Figure, 1950



Cover of Eidos, Number 1, May-June 1950



A JOURNAL OF
AINTING SCULPTURE
ND DESIGN

EIDOS

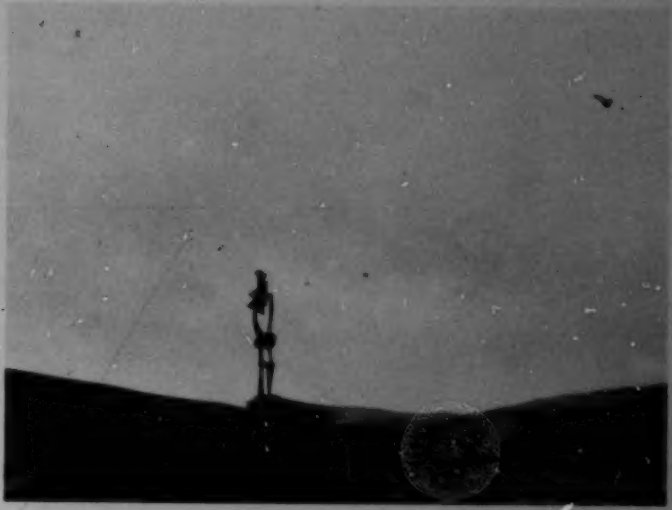
NUMBER I
MAY-JUNE 1950
PRICE 7/6

From: Herbert Read, Realism and Abstraction in Modern Art, Eidos, No. 1, 1950, p. 34.

This fact I shall attempt to demonstrate by reference to the work of two or three English artists with whom I happen to have been intimately associated. All are artists who have developed alternate phases of realism and abstraction—not, in general, attempting to combine them, as Juan Gris did, and never seeking a dogmatic fixity in one or the other extreme.

The first example is Henry Moore. The greater part of his work could, I think, be described as an 'inward intensification' of subjective feeling, a discovery and an affirmation of the organic life-process. But at the extremes we have, on the one

Standing figure. 1950 Bronze. The first of his sculptures to be given a permanent site in open country. Shawhead, Dumfriesshire.



Amsterdam. **Stedelijk Museum.**
Hamburg. **Kunsthalle.**
Düsseldorf. **Städtischen Kunstsammlungen.**
Bern. **Kunsthalle.**
Mexico City. **Galerie de Arte Mexicano.**

Commissioned a Reclining Figure in bronze for the Festival of Britain in 1951

The Moore family, Easter 1951.

Note by Henry Moore printed in the catalogue of the exhibition of his works, which was held at the Tate Gallery London on the occasion of the Festival of Britain 1951.

1951

In my opinion, long and intense study of the human figure is the necessary foundation for a sculptor. The human figure is most complex and subtle and difficult to grasp in form and construction, and so it makes the most exacting form for study and comprehension. A moderate ability to 'draw' will pass muster in a landscape or a tree, but even the untrained eye is more critical of the human figure – because it is ourselves.

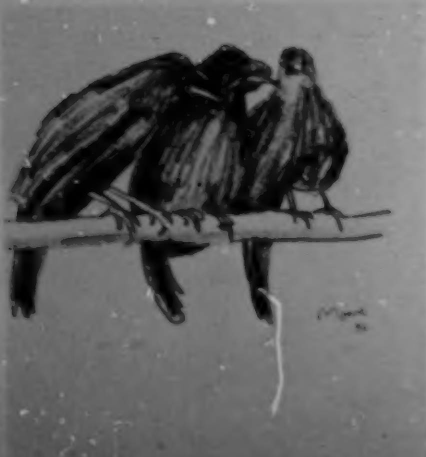
1951

I think that the most 'alive' painting and sculpture from now on will go more 'humanist', though at present there are more 'abstract' artists than ever (there is a natural time-lag in the work of the majority, who are following past experimental artists).

1951

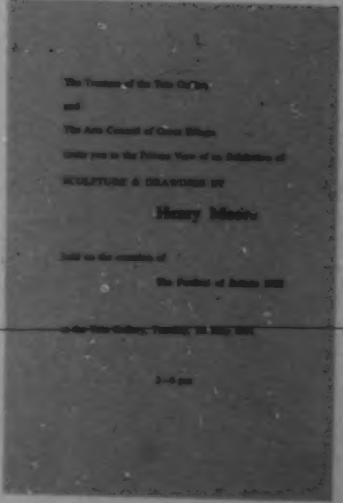
Sculpture is an art of the open air. Daylight, sunlight is necessary to it, and for me its best setting and complement is nature. I would rather have a piece of my sculpture put in a landscape, almost any landscape, than in, or on, the most beautiful building I know.

Three Crows, drawing.



1951

Inside Page of the invitationcard to the Private View at the Tate Gallery.



The Trustees of the Tate Gallery

and

The Arts Council of Great Britain

invite you to the Private View of an Exhibition of

SCULPTURE & DRAWINGS BY

Henry Moore

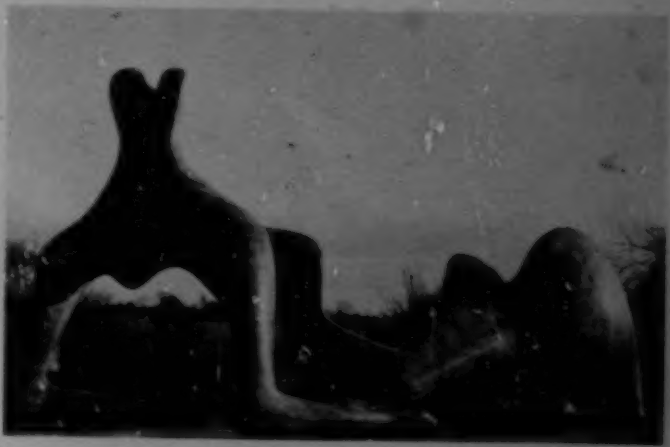
held on the occasion of

The Festival of Britain 1951

at the Tate Gallery, Tuesday, [illegible] May 1951

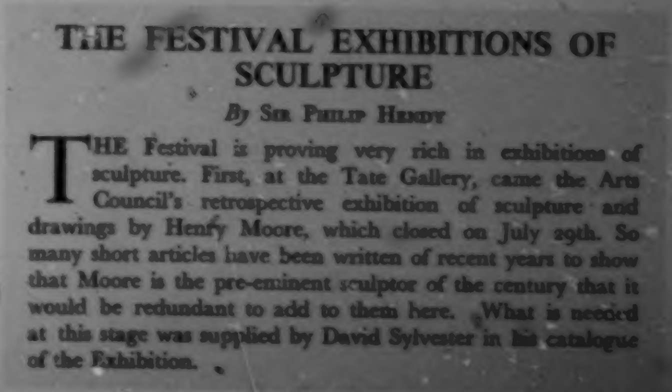
2–6 pm

Reclining figure. Bronze. Commissioned for the Festival of Britain.



From an article by Sir Philip Hendy in "Britain To-day" No. 184 August 1951.

Photographes by Henry Moore of King and Queen in situ at Shawhead as shown in his small studio.
See next page.



THE FESTIVAL EXHIBITIONS OF SCULPTURE

By Sir Philip Hendy

THE Festival is proving very rich in exhibitions of sculpture. First, at the Tate Gallery, came the Arts Council's retrospective exhibition of sculpture and drawings by Henry Moore, which closed on July 29th. So many short articles have been written of recent years to show that Moore is the pre-eminent sculptor of the century that it would be redundant to add to them here. What is needed at this stage was supplied by David Sylvester in his catalogue of the Exhibition.

Athens. Zappeion Gallery.
London. Tate Gallery.
London. Leicester Galleries.
Berlin. Haus am Waldsee.
New York. Buchholz Gallery (Curt Valentine).

Cape Town. **National Gallery of South** Africa. 1952.
Sweden Exhibition **tour.**
Orebro.
Austria. **Neue Galerie der Stadt Linz.** 1952.
Stockholm. **Samlaren Gallery.** 1952.

Visit to Greece

Commissioned in 1952 to carve a screen for the façade of the Time-Life Building, Bond-street, London.

ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

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Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

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Serial numbers: Each title is identified by a seven-figure serial number placed in the top right hand corner of the microfiche title strip. The first figure indicates the number of the list in which the title first appears. The first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Location of original: The National Art Library, Victoria & Albert Museum, London.

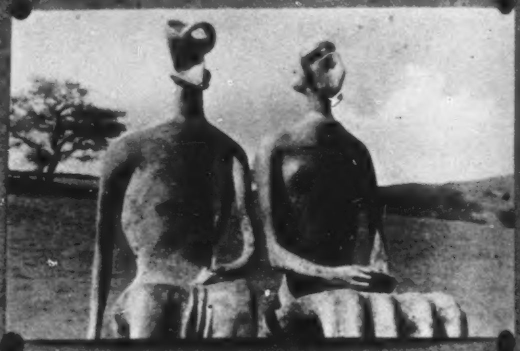
Technical data:

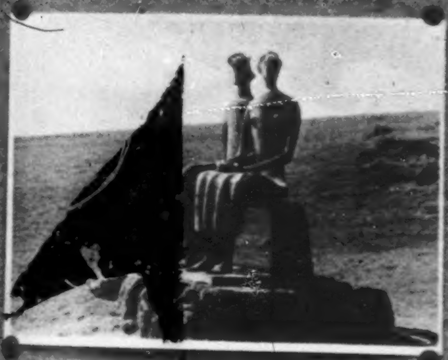
Producing laboratory: Micromedia Ltd, Kidlington, Oxford, England.

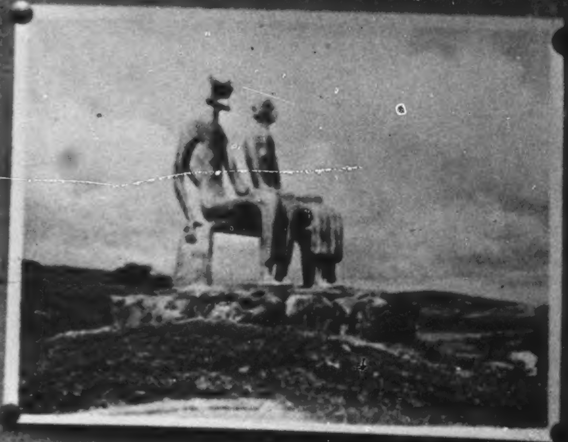
Note:

Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.

General





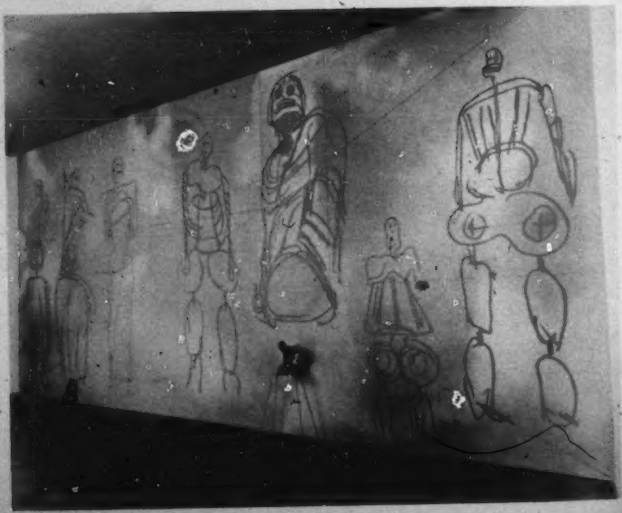


From an article by Clement Greenberg in the Partisan Review, 1952.

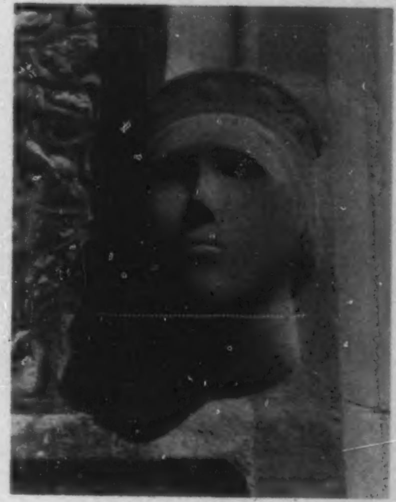
> The irreplaceability of art that is permeated by *obvious* feeling turns out to be an issue on which I can agree in principle with the opponents of modernism now that I have had my fill of Henry Moore and artists like him.

Henry Moore visited Brazil and Mexico in 19[illegible]3/54. At the Experimental Museum of Mexico El Eco the Mexican painter Alfonso Soto Soria realised a "Mural" painting after a Henry Moore project. (Architect Mathias Goeritz).

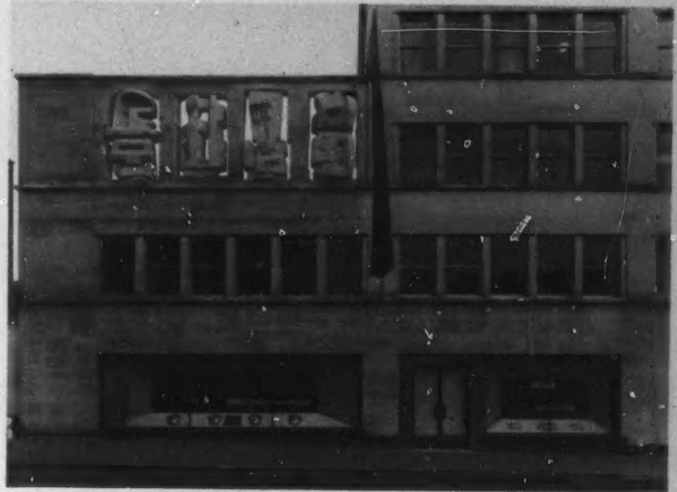
The finished mural at the El Eco museum.



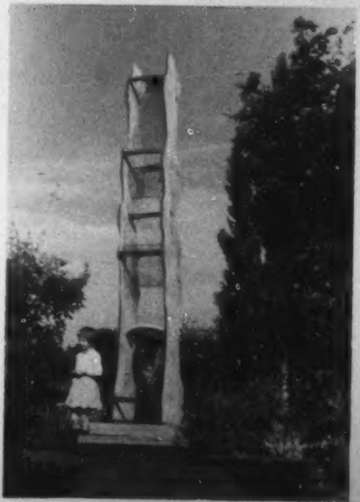
1953



Head (Queen) in Coshamstone on the Westporch of St. Andrew's Church. Much Hadham.



The Time Life screen in situ Bond Street London.



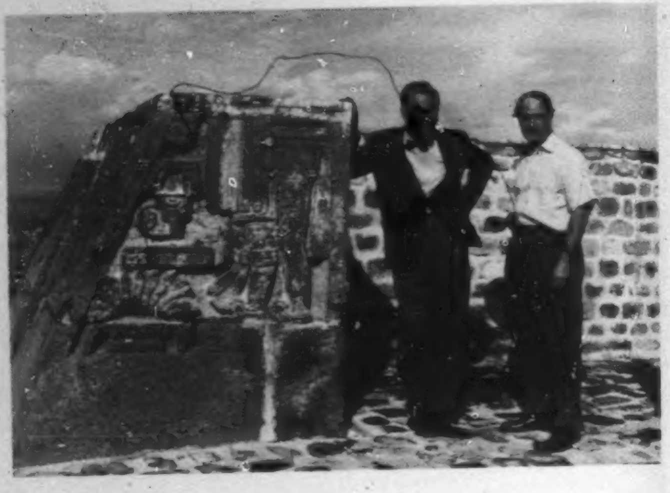
Stringed Figure (destroyed) Elmwood and string.

Copenhagen, Oslo, Trondheim, Bergen.
Rotterdam, Boymans Museum.
Hanover, Munich, Frankfurt, Stuttgart.
II International Biennial of Sao Paolo.

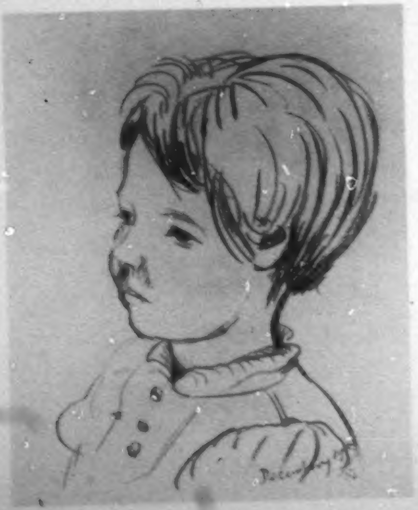
Awarded the International Sculpture Prize at the second Sao Paolo Biennale; visit to Brasil and Mexico. (1953–1954) Created Honorary Doctor of Literature at the University of London.

Bird Table designed by Henry Moore at Hoglands. Terracotta.

In Mexico with the painter Tamayo.



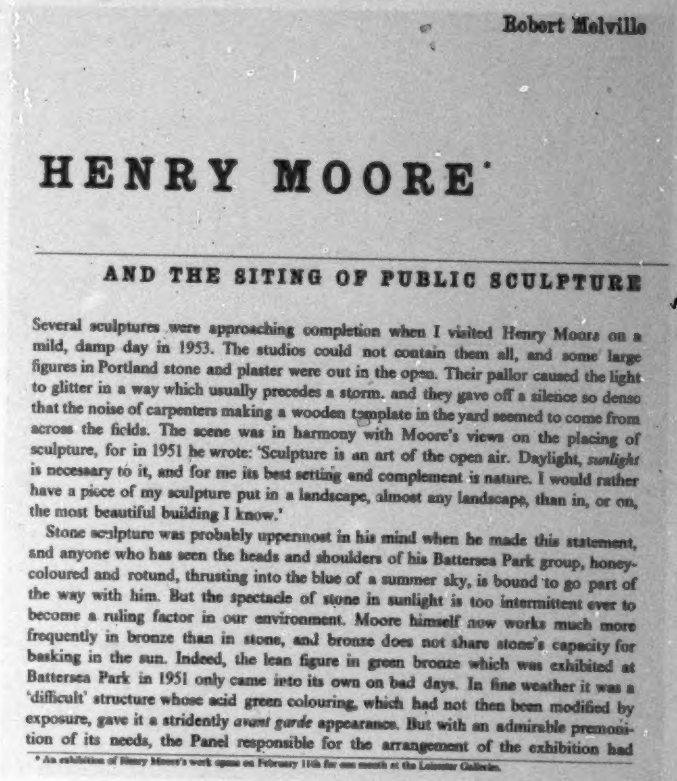
Drawing of Mary Moore.



1954

Henry Moore in Mexico with Mathias Goeritz.

From: the Architectural Review, February 1954.



Robert Melville

HENRY MOORE*

AND THE SITING OF PUBLIC SCULPTURE

Several sculptures were approaching completion when I visited Henry Moore on a mild, damp day in 1953. The studios could not contain them all, and some large figures in Portland stone and plaster were out in the open. Their pallor caused the light to glitter in a way which usually precedes a storm. and they gave off a silence so dense that the noise of carpenters making a wooden template in the yard seemed to come from across the fields. The scene was in harmony with Moore's views on the placing of sculpture, for in 1951 he wrote: 'Sculpture is an art of the open air. Daylight, *sunlight* is necessary to it, and for me its best setting and complement is nature. I would rather have a piece of my sculpture put in a landscape, almost any landscape, than in, or on, the most beautiful building I know.'

Stone sculpture was probably uppermost in his mind when he made this statement, and anyone who has seen the heads and shoulders of his Battersea Park group, honey-coloured and rotund, thrusting into the blue of a summer sky, is bound to go part of the way with him. But the spectacle of stone in sunlight is too intermittent ever to become a ruling factor in our environment. Moore himself now works much more frequently in bronze than in stone, and bronze does not share stone's capacity for basking in the sun. Indeed, the lean figure in green bronze which was exhibited at Battersea Park in 1951 only came into its own on bad days. In fine weather it was a 'difficult' structure whose acid green colouring, which had not then been modified by exposure, gave it a stridently *avant garde* appearance. But with an admirable premonition of its needs, the Panel responsible for the arrangement of the exhibition had

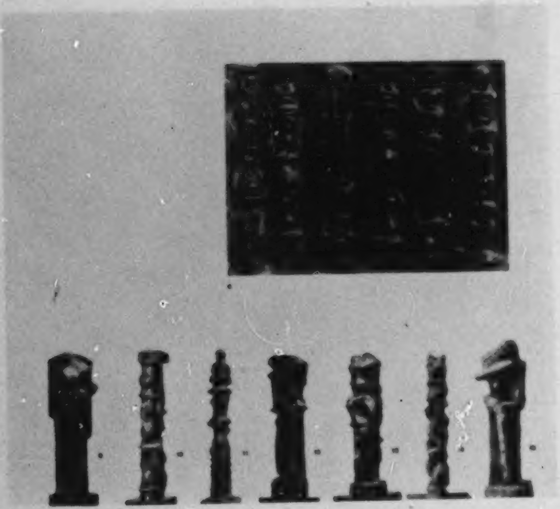
---

* An exhibition of Henry Moore's work opens on February 11th for one month at the Leicester Galleries.

London. Leicester Galleries.
Mannheim. Kunsthalle.
Bremen. Kunsthalle.
Berlin. Der Senat Fur Volksbildung.
Göttingen. Stadtverwaltung.
New York. Curt Valentin Gallery.

Commission for a wall-relief in brick for the New Building Centre, Rotterdam

Page from: Henry Moore, Drie Staande Motieven, Rijksmuseum Kröller-Müller, Otterlo, 1965, with variations on the Upright Motive theme.



Statement by Henry Moore on the "Three Standing Figures" 1955. Printed in a British Council Catalogue for an Exhibition for Canada, New Sealand, South Africa and Rhodesia.

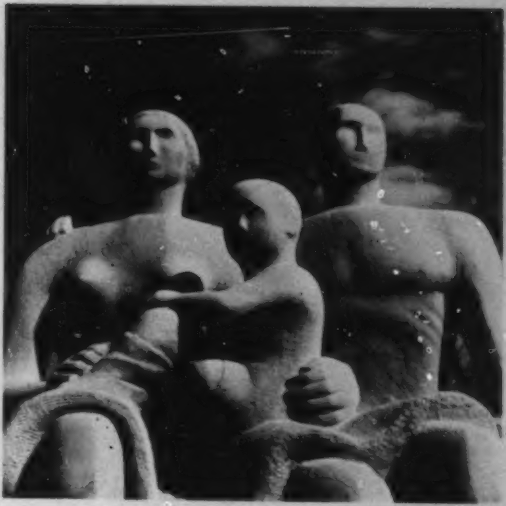
Almost every sculpture of any size that I have made has been done in the open air. This is why I live in the country . . . the figure, or group I am working on can always be pushed out through the studio's double doors so that I can see what it looks like under the sky and in relation to the scale of the trees. The open air will show up the limitations of any sculpture that does not fully exist in three dimensions. A sculpture fails to be a presence under the diffused light of the sky if it is not fully conceived in the round. *1955*

The *Three standing figures* are the expression in sculpture of the group feeling that I was concerned with in the shelter drawings, and although the problem of relating separate sculptural units was not new to me, my previous experience of the problem had involved more abstract forms; the bringing together of these three figures involved the creation of a unified human mood. The pervading theme of the shelter drawings was the group sense of communion in apprehension. But I only want a hint of that mood to remain in the three figures. I wanted to overlay it with the sense of release and create figures conscious of being in the open air; they have a lifted gaze for scanning distances. *1955*

Henry Moore

1955

Detail of Family Group commissioned for Harlow New Town.



Exhibition in Jugoslavia.

HENRY
MOORE

Henry Moore with the architect Boks in Rotterdam looking at the Bouwcentrum wall.

Basle. Kunsthalle.
Boulder. University of Colorado.
Colorado. Colorado Springs Fine Arts Centre.
Denver. Denver Art Museum.
Wyoming. University of Wyoming.
Zagreb.
Belgrade.
Ljubljana.
London. Leicester Galleries.
Montreal. Museum of Fine Arts.
Ottawa. National Gallery of Canada.

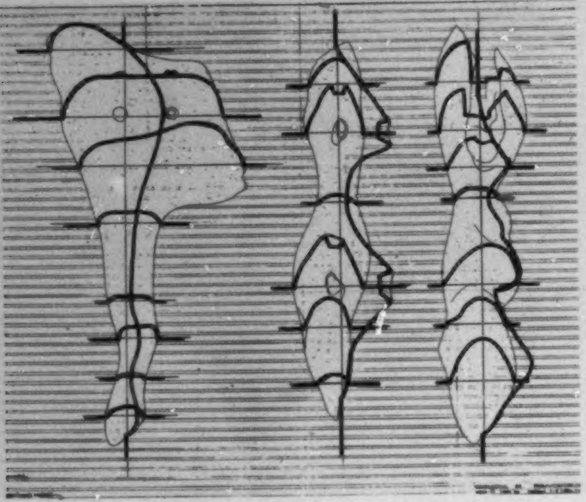
Appointed a trustee of the National Gallery. Appointed member of the Order of the Companions of Honour. Visits Yugoslavia, Holland, the Ruhr.

Walter, Sigfrid: Henry Moore, Keulen (Walter) 1955.

Henry Moore and Marc Chagall after being presented to Queen Juliana in Amsterdam, July 1956 for the Rembrandt Tercentenary.

Plans for the Bouwcentrum wall, Rotterdam.

1

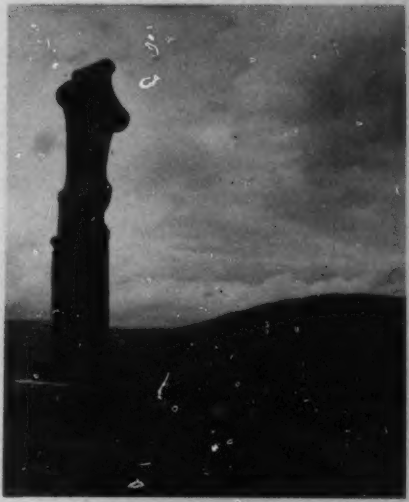


At work on the Bouwcentrum Wall.

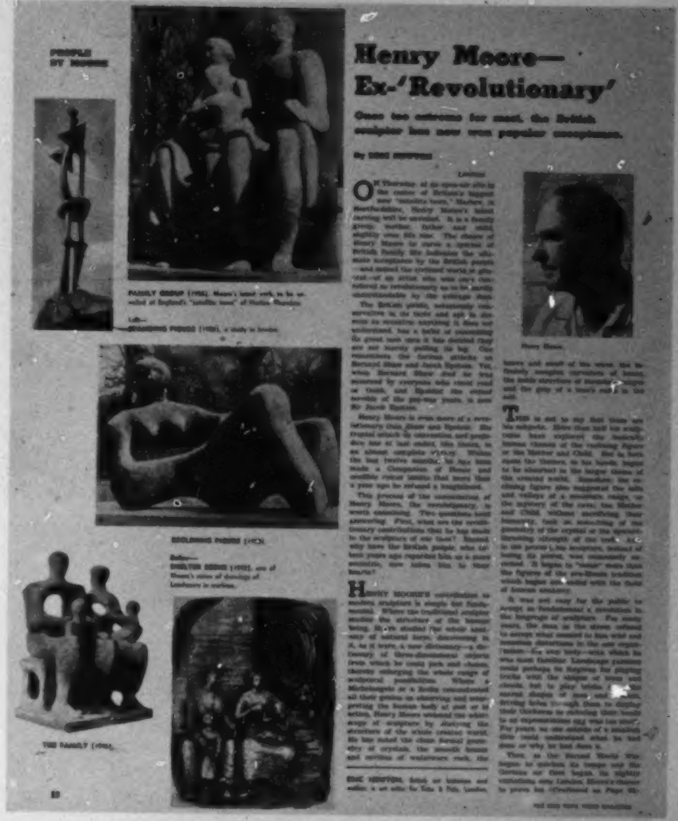
Tijdens het metselen.

De scherpe contour van de onderste „puist" is hier [illegible] in de geest van de bouwsteen. De figuren komen daardoor uit de muur en geven niet de indruk erin gelegd te zijn.

Glenkiln Cross. 1955/56. Bronze.



Article by Eric Newton in the New York Times Magazine. Section 6. 1956.



Henry Moore— Ex-'Revolutionary'

Once too extreme for most, the British sculptor has now won popular acceptance.

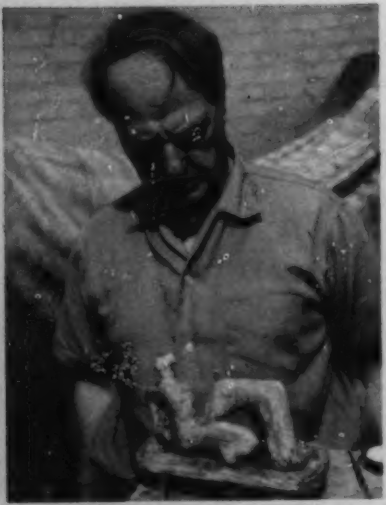
Toronto. The Art Gallery.
Winnipeg. Art Gallery Association.
Vancouver. The Art. Gallery.
Auckland. City Art Gallery.
Dunedin. Public Art Gallery.
Christchurch. Canterbury Society of Arts.

Commissions for a sculpture for the Unesco Headquarters, Paris. Visits Holland (twice)

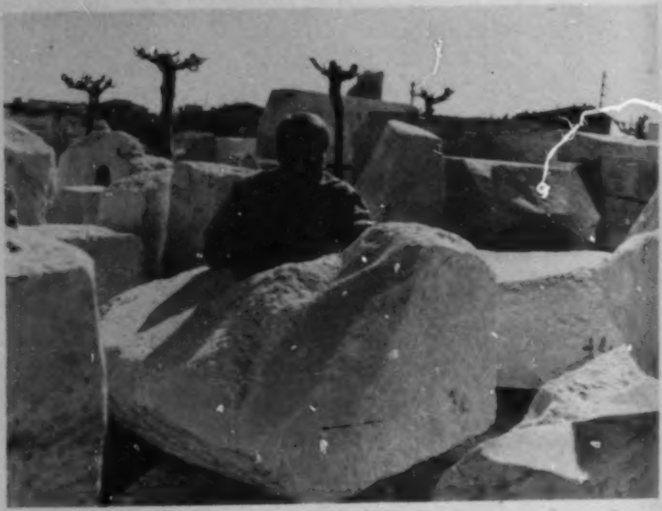
Flemming, Hans Theodor: Henry Moore: Katakomben. München (Piper) 1956.

Hodin, J. P.: Henry Moore. Amsterdam (de Lange) 1956.

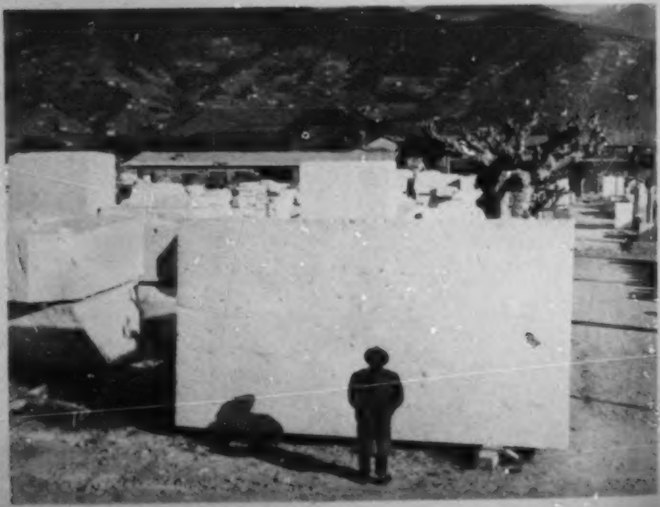
Henry Moore with Unesco Maquette.



At the Henraux quarries Italy looking for marble for the Unesco figure.



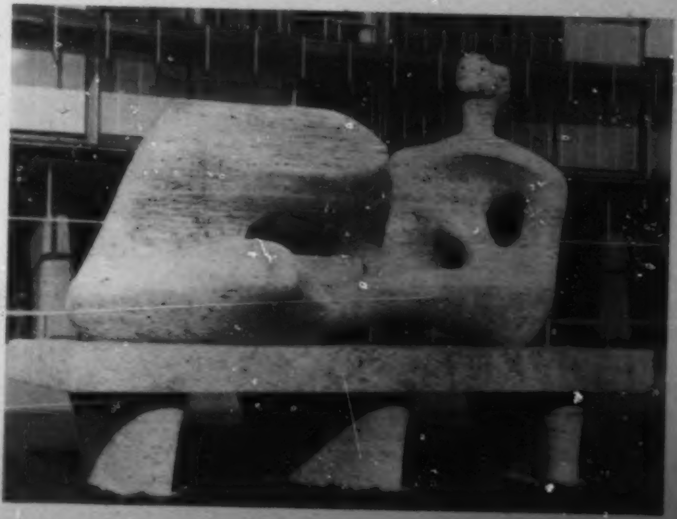
At Messrs. Henraux's Stone Yard at Querceta Italy looking at the stone for the Unesco figure.



1957

Henry Moore directing work on the Unesco figure.

Moore at work on the Unesco figure.



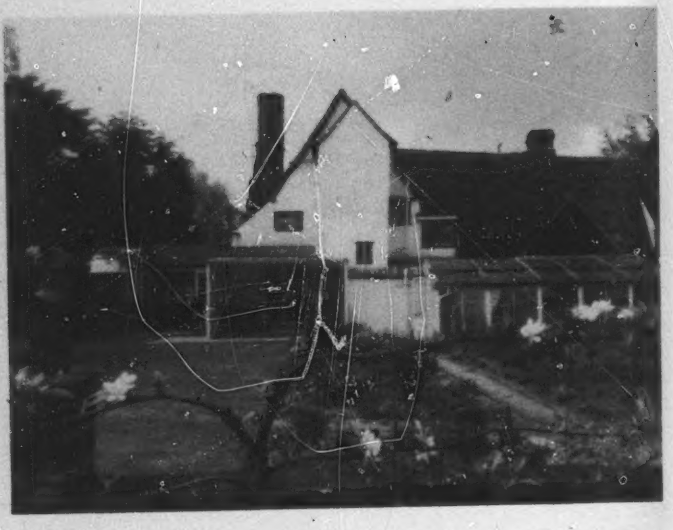
The Unesco figure in situ.

Wellington. **National Art Gallery of New Zealand.**
Port Elizabeth. **King George VI Art Gallery.**
Salisbury. **Rhodes National Gallery.**
Bulawayo. **National Museum.**
Johannesburg. **Art Gallery.**
Paris. **Berggruen Galerie.**

Visits Italy for the Unesco figure. Awarded Stephan Lochnermedal by the City of Cologne

From an article about filming "A Sculptor's landscape" by John Read published in The Painter and Sculptor. Vol. 1 Number 2. Summer 1958.

'I NEVER knew sculpture had so many angles', so said a charwoman who saw an earlier film that I had made about Henry Moore in 1951. I think she understood at once what art films set out to do.

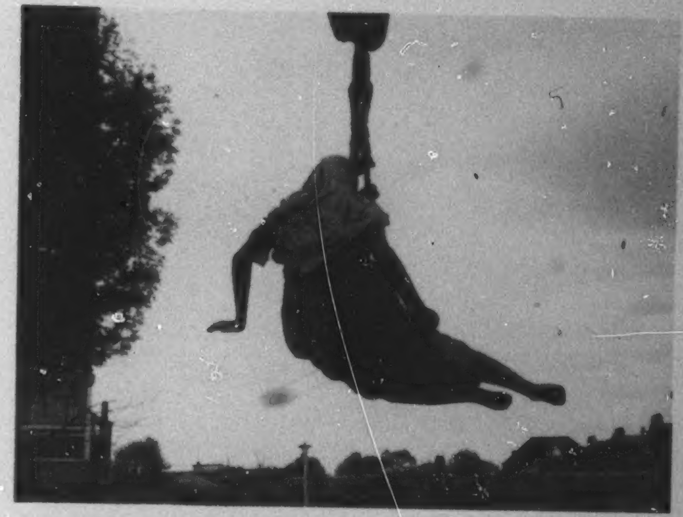


Henry Moore's house, Hoglands before the extension was added.

At Hoglands with Harry Fischer and Will Grohmann.

1958

Draped seated woman. Bronze.



After the Honorary Degree Ceremony at Harvard June 1958, with Perry Rathbone, director of the Boston Museum.

Newcastle-upon-Tyne, Hatton Gallery.

Created Honorary Doctor of Arts by Harvard University.

Appointed Chairman of the Auschwitz Memorial Committee. Visits Poland, France, United States

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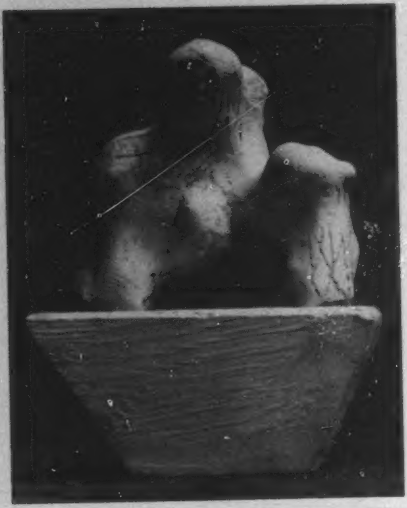
Hodin, J. P.: Moore. Londen (Zwemmer) 1958.

Moore, Henry: Heads, Figures and Ideas. Comment by Geoffrey Grigson.
Londen (Rainbird Ltd), Greenwich (New York Graphic Society) 1958.

Henry and Irina Moore at Hoglands.

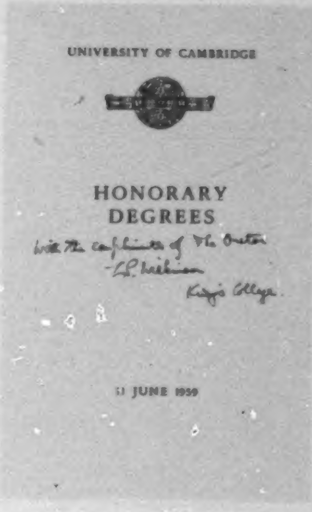
Mother and Child. Plaster.



Made Honorary Doctor of Law at Cambridge. Seen with Le Corbusier, Benjamin Britten and others.

1959

Cover of programm for Honorary Degree. Ceremony Cambridge.



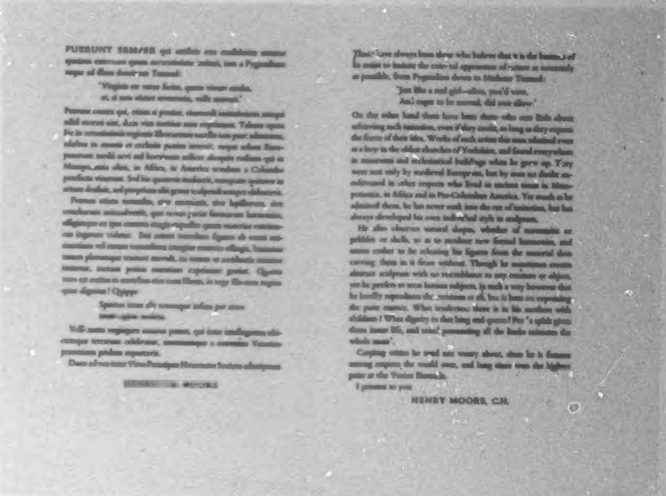
UNIVERSITY OF CAMBRIDGE

HONORARY
DEGREES

With the compliments of the Orator
— L.P. Wilkinson
King's College.

11 JUNE 1959

Double page from programm for Honorary degree Ceremony Cambridge.



HENRY MOORE, C.H.

Cover of Time Sep. 21st 1959

TIME
SCULPTOR
HENRY MOORE

Tokio; Osaka; Takamatsu; Yawata; Hiroshima; Fukuoka; Ube; Saseko; Nakamura; Chicago.

Awarded International Sculpture Prize at Tokoyo Biennale. Honorary Doctor at the University of Cambridge

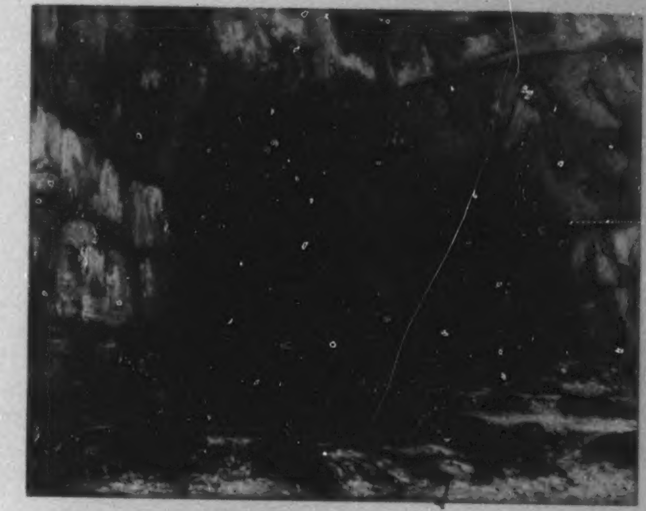
Hofmann, Werner: Henry Moore. Schriften und Skulpturen. Frankfurt a M (Fischer Bücherei no. 250), 1959.

The Moore's house, Hoglands Perry Green Hertlandshire. Viewed from the front.

The Garden Hoglands.

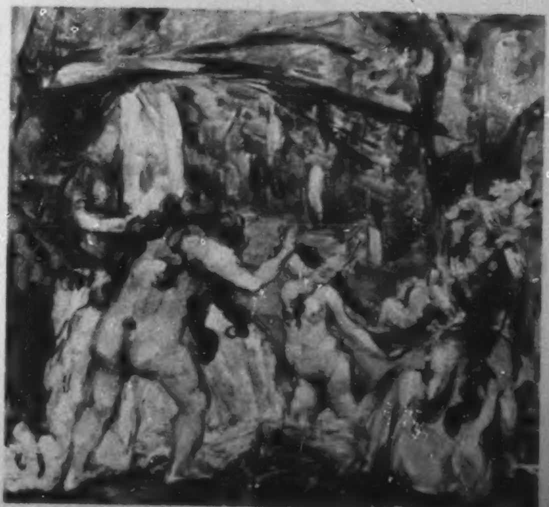
The House viewed from the back after the extension was added.

Courbert's "La grotte de la Loue" in the Moore collection.



Tree in the garden at Hoglands.

Cézanne's "Bathers" in the Moore collection.



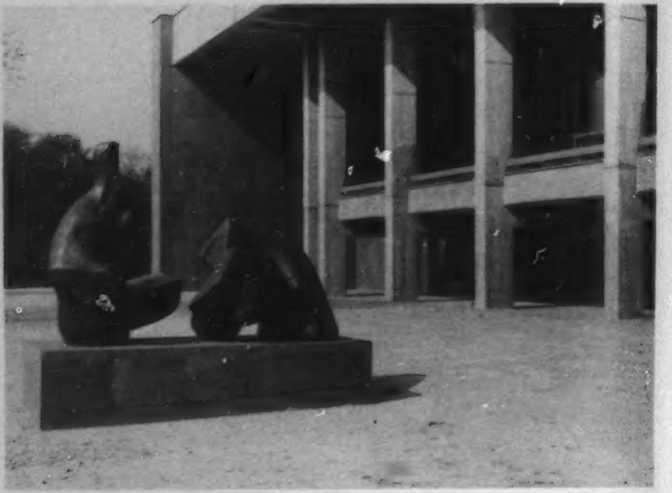
Hamburg; Essen; München; Zürich; Rome; Paris; Amsterdam; Berlin; (British Council Exhibition).
London, Whitechapel Art Gallery.
Warschau; Krakau; Wzoclaw; Poznan; Szczecin.

Visits Germany, Switzerland, Holland

Grohmann, Will: Henry Moore. Berlijn (Rembrandt Verlag) 1960

Henry Moore with Marino Marini at Forte dei Marmi.

Reclining Figure No. 3 in front of the Festspielhaus at Recklinghausen.



Exhibition of Henry Moore sculpture at the Stedelijk Museum - Amsterdam.

Entrance to the Marlborough New London Gallery.

New London Gallery
moore
MARLBOROUGH FINE ART
17-18 OLD BOND ST

From an Essay by John Russell in Henry Moore Stone and Wood Carvings. Marlborough. Gallery Catalogue. London.

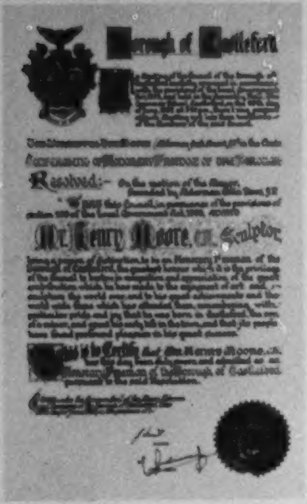
> It is a great thing, and a rare one, for an artist to get better and better as he grows older. Recognition or the lack of it can alike drag him down to stagnation. But by general consent the large bronzes which Henry Moore has produced since 1955 are the most formidable of all his works. So great, indeed, is their emotional impact, so wide and complex their range of reference, so massive their disregard for the timidities of our conscious nature, that for a time they knock the wind out of us. In them are restored, at full and disquieting strength, the original constituents of artistic experience – pity, terror, transfiguration, and awe.

London, Marlborough; Edinburgh. Scottish National Gallery of Modern Art.

Created Honorary Doctor of Literature by the University of Oxford

Receiving the freedom of Castleford.

The Scroll of Honour.



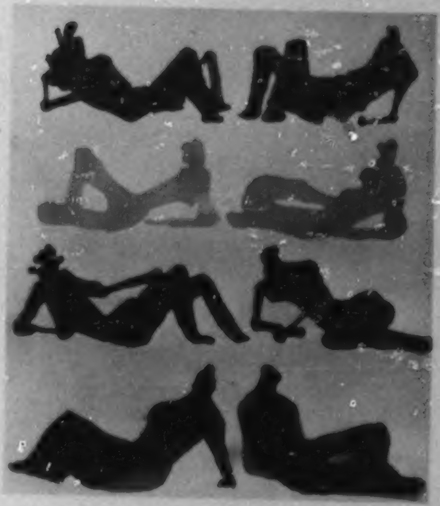
Borough of Castleford

Resolved:-

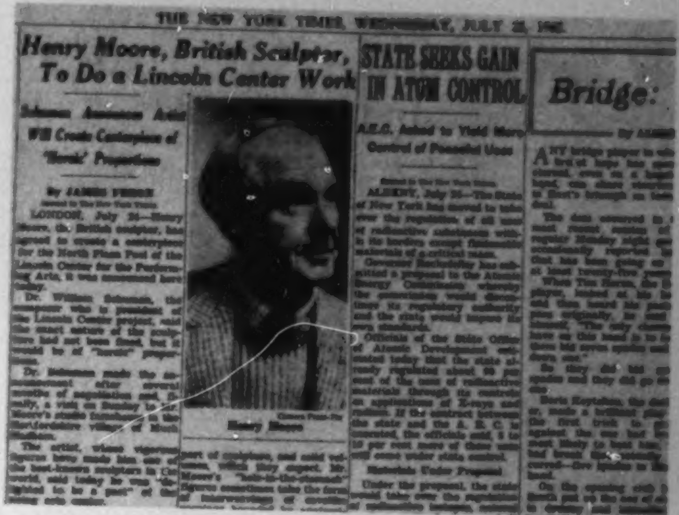
Mr. Henry Moore, C.H., Sculptor

Henry Moore with the Scroll of Honour.

Reclining Figures, watercolour.



From the New York Times July 25, 1962.



THE NEW YORK TIMES, WEDNESDAY, JULY 25, 1962.

Henry Moore, British Sculptor, To Do a Lincoln Center Work

Schuman Announces Artist Will Create Centerpiece of 'Heroic' Proportions

Henry Moore

STATE SEEKS GAIN IN ATOM CONTROL

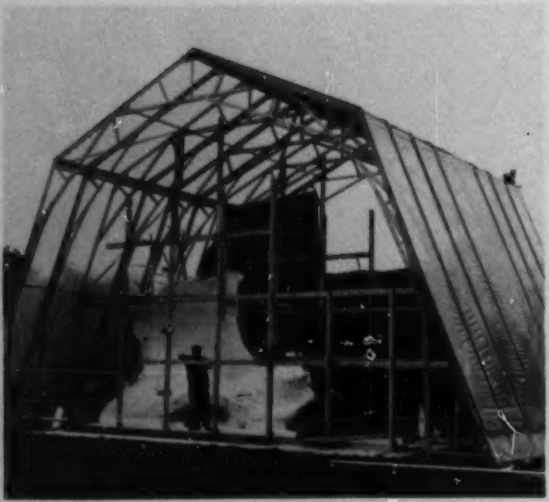
A.E.C. Asked to Yield More Control of Peaceful Uses

Bridge:

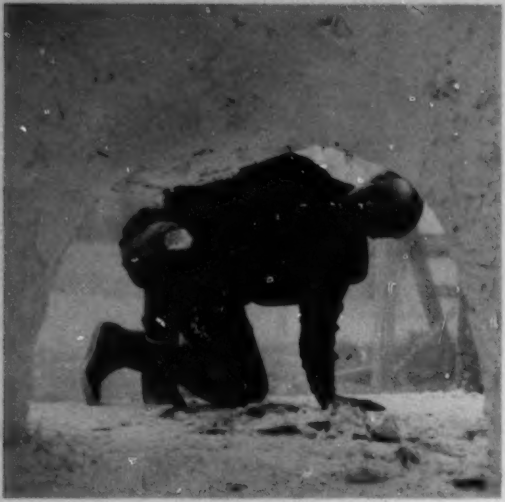
Cambridge; New York, Knoedler Gallery; London, Marlborough; Oxford.

Made a Freeman of Castleford. Created Honorary Doctor of Engineering by the Technische Hochschule, Berlin. Visits New York, Sweden, Germany

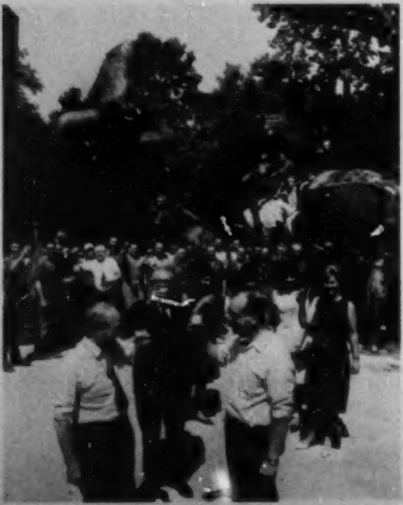
The plaster for the Lincoln Centre Reclining Figure in the Studio at Hoglands.



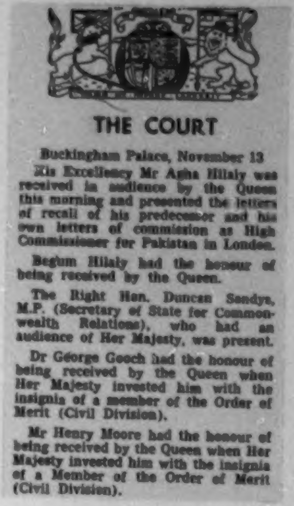
Henry Moore working on the Plaster.



The bronze cast ready at the Noach Foundary in Berlin - Henry Moore with Harry Fischer and Hermann Noach.



The Lincoln Centre Reclining Figure in situ in New York.



The announcement in the press of the awarding of the Order of Merit.

THE COURT

Buckingham Palace, November 13

His Excellency Mr Agha Hilaly was received in audience by the Queen this morning and presented the letters of recall of his predecessor and his own letters of commission as High Commissioner for Pakistan in London.

Begum Hilaly had the honour of being received by the Queen.

The Right Hon. Duncan Sandys, M.P. (Secretary of State for Commonwealth Relations), who had an audience of Her Majesty, was present.

Dr George Gooch had the honour of being received by the Queen when Her Majesty invested him with the insignia of a member of the Order of Merit (Civil Division).

Mr Henry Moore had the honour of being received by the Queen when Her Majesty invested him with the insignia of a Member of the Order of Merit (Civil Division).

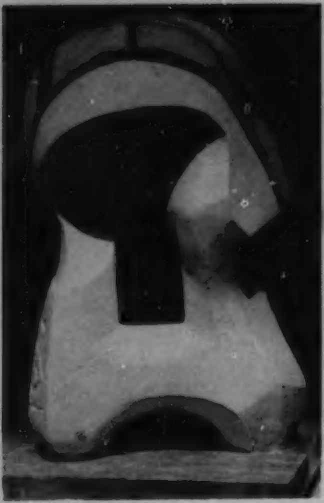
Henry Moore in his garden at Hoglands.

Genève; Berlin; München; Düsseldorf; Castrop Rauxel; Wakefield; Santa Barbara; Los Angeles; London, Marlborough.

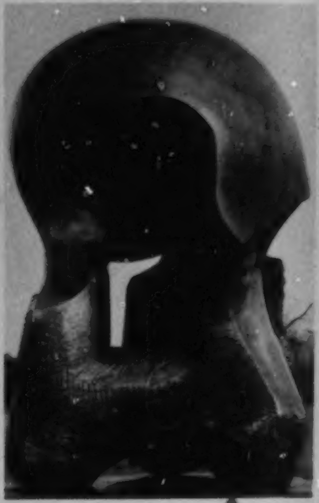
Awarded the Feltrinelli prize. Visits Italy, Germany, Yugoslavia

First building stage of the Atom Piece.

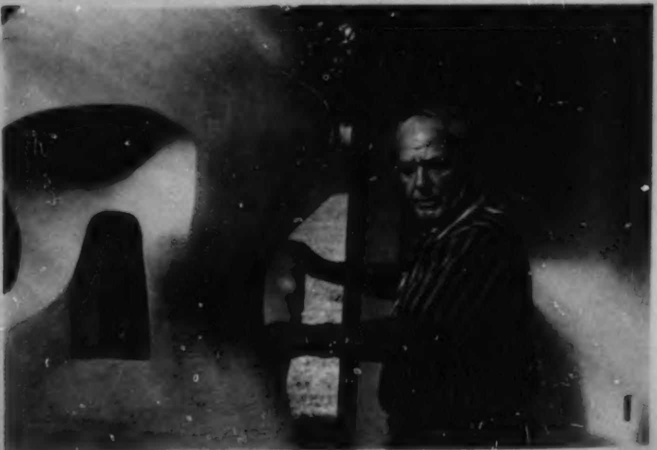
Second building stage.



Plaster model.

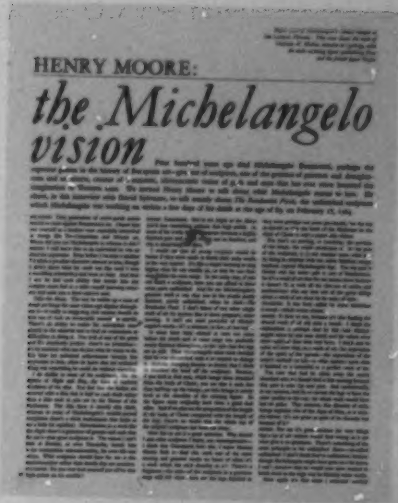


Bronze cast of Atom Piece.



Henry Moore with the Plaster model of the Atom Piece.

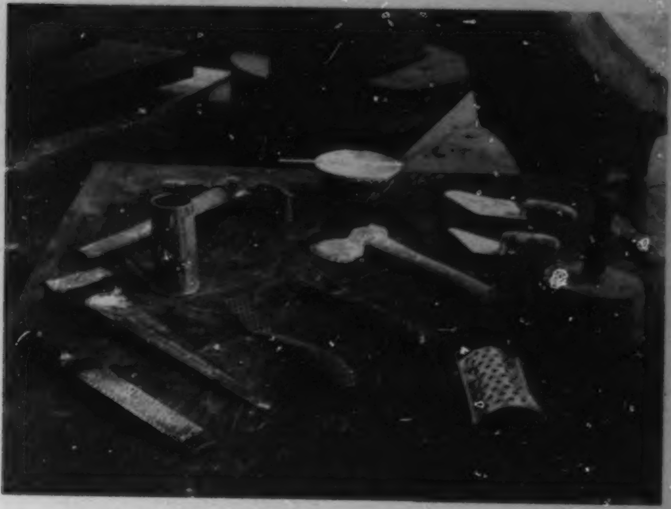
From the Sunday Times Colour Magazine
Feb. 16, 1964.



HENRY MOORE:

the Michelangelo vision

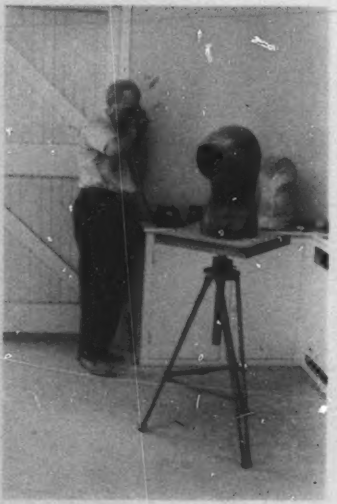
Henry Moore's tools.



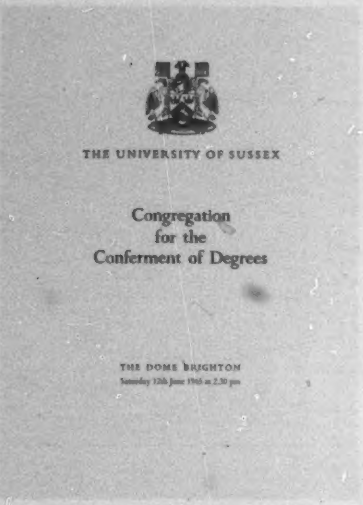
London, Marlborough; Mexico; Caracas; Argentinië en Brazilië.

Appointed member of Arts Council of Great Britain. Reappointed Trustee of the National Gallery. Visits Italy, France, Belgium, Germany

Henry Moore in his Studio, Hoglands.



The cover for the programm to the conferment of Degrees Ceremony at the University of Sussex.

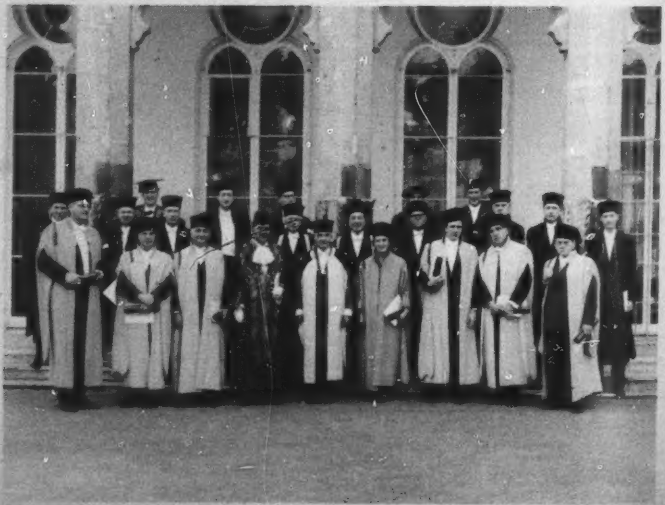


THE UNIVERSITY OF SUSSEX

Congregation
for the
Conferment of Degrees

THE DOME BRIGHTON
Saturday 12th June 1965 at 2.30 pm

After the conferment of Degrees at the University of Sussex.



Henry Moore carving marble in his studio at Messrs. Henraux Querceta Italy.

The erection of the "Three Upright Motives" at Otterlo.

Henry Moore photographing his Three Upright Motives at Otterlo.

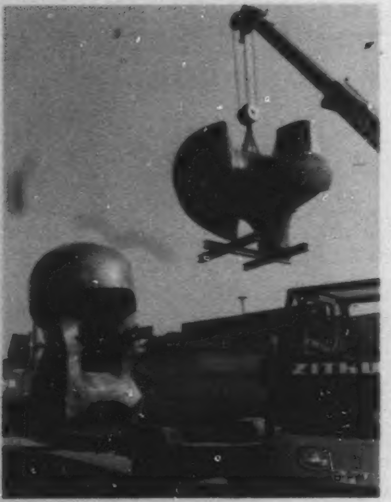
London, Marlborough.

Visits Italy, Holland

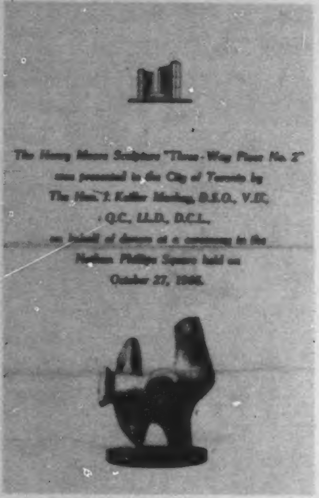
Read. Herbert: Henry Moore: sculpture 1955—64 (Vol. III), Londen (Lund Humphries), 1965. Ed. by A. Bowness.

Read. Herbert: Henry Moore. A study of his life and work Londen (Thames and Hudson) 1965.

The Atom Piece and the Archer together outside the foundary in Berlin.

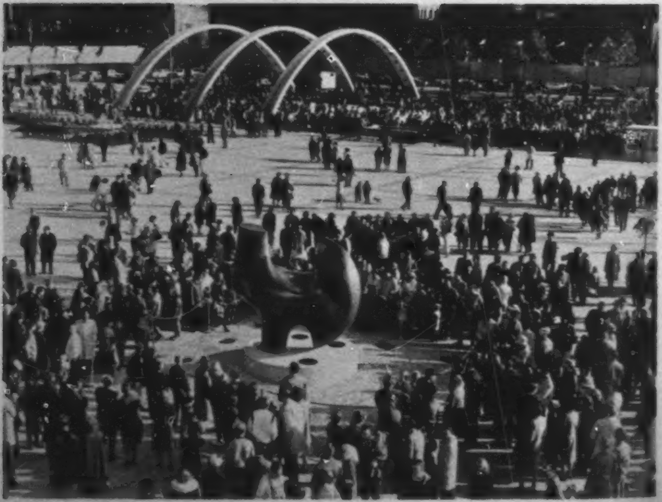


The Programm for the Presentation Ceremony of the Archer, Toronto October 27th. 1966.



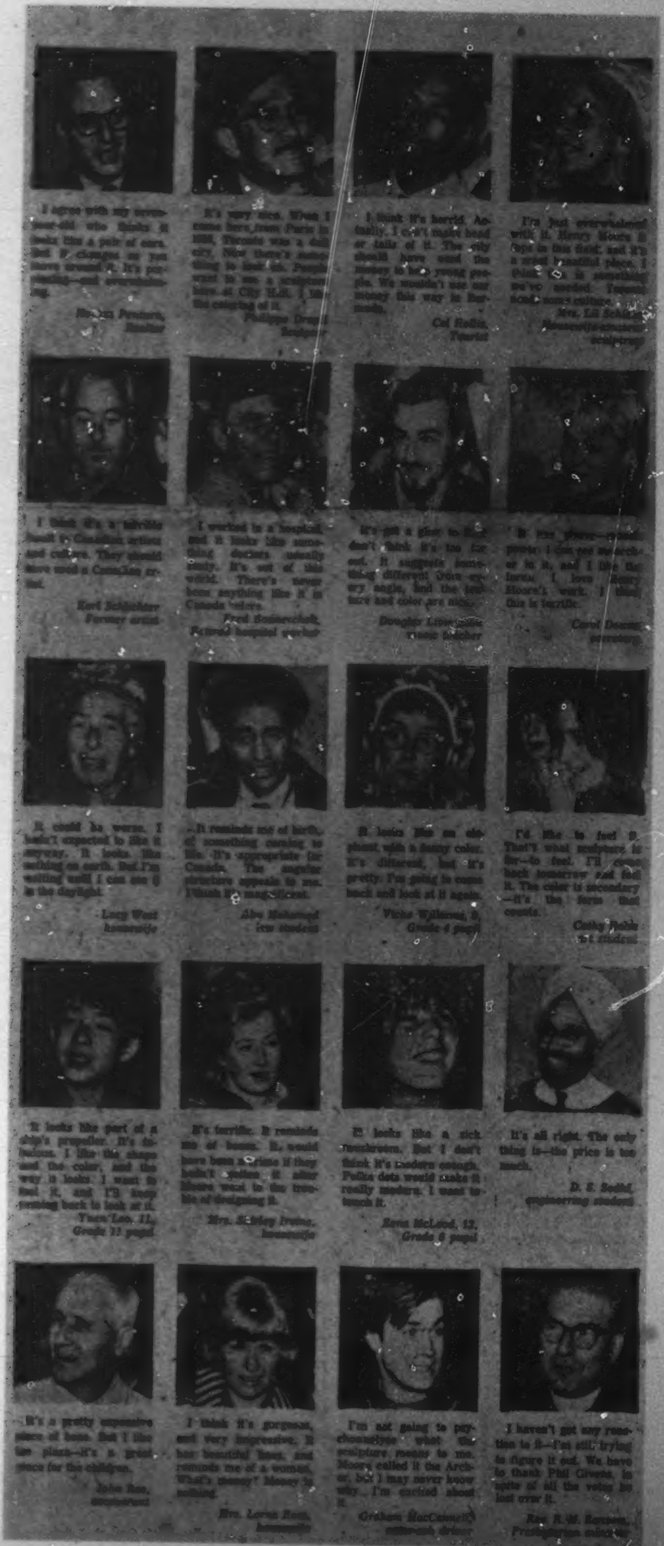
The Henry Moore Sculpture "Three-Way Piece No. 2"
was presented to the City of Toronto by
The Hon. J. Keiller Mackay, D.S.O., V.D.,
Q.C., LL.D., D.C.L.,
on behalf of donors at a ceremony in the
Nathan Phillips Square held on
October 27, 1966.

The Archer in situ in Toronto.



1966

What the people said about "The Archer" from the Toronto Daily Star, Metro News October 28th. 1966



I agree with my seven-year-old who thinks it looks like a pair of ears. But it changes as you move around it. It's perplexing—and overwhelming.

[illegible] Proctors,
Banker

It's very nice. When I came here from Paris in [illegible], Toronto was a dull city. Now there's something to look at. People want to see a sculpture here at City Hall. I like the coloring of it.

Philippe Drap[illegible],
Sculptor

I think it's horrid. Actually, I can't make head or tails of it. The city should have used the money to help young people. We wouldn't use our money this way in Bermuda.

Cal Hollis,
Tourist

I'm just overwhelmed with it. Henry Moore is tops in this field, and it's a most beautiful piece. I think this is something we've needed. Toronto needs some culture.

Mrs. Lil Schle[illegible],
Housewife-amateur sculptress

I think it's a terrible insult to Canadian artists and culture. They should have used a Canadian artist.

Karl Schlachter
Former artist

I worked in a hospital, and it looks like something doctors usually study. It's out of this world. There's never been anything like it in Canada before.

Fred Bo[illegible],
Retired hospital worker

It's got a glow to it. I don't think it's too far out. It suggests something different from every angle, and the texture and color are nice.

Douglas Livingstone
Music teacher

It was [illegible]—[illegible] power. I can see an archer in it, and I like the form. I love Henry Moore's work. I think this is terrific.

Carol Dou[illegible],
secretary

It could be worse. I hadn't expected to like it anyway. It looks like nothing on earth. But I'm waiting until I can see it in the daylight.

Lucy West
housewife

It reminds me of birth, of something coming to life. It's appropriate for Canada. The angular structure appeals to me. I think it's magnificent.

Abu Mohamed
law student

It looks like an elephant with a funny color. It's different, but it's pretty. I'm going to come back and look at it again.

Vicki Williams, 9,
Grade 4 pupil

I'd like to feel it. That's what sculpture is for—to feel. I'll come back tomorrow and feel it. The color is secondary—it's the form that counts.

Cathy [illegible]
art student

It looks like part of a ship's propeller. It's fabulous. I like the shape and the color, and the way it looks. I want to feel it, and I'll keep coming back to look at it.

Yuen Loo, 11,
Grade 11 pupil

It's terrific. It reminds me of bones. It would have been a crime if they hadn't gotten it after Moore went to the trouble of designing it.

Mrs. Shirley Irvine,
housewife

It looks like a sick mushroom. But I don't think it's modern enough. Polka dots would make it really modern. I want to touch it.

Zena McLeod, 12,
Grade 8 pupil

It's all right. The only thing is—the price is too much.

D. S. Sodhi,
engineering student

It's a pretty expensive piece of bone. But I like the plaza—it's a great place for the children.

John Rae,
accountant

I think it's gorgeous, and very impressive. It has beautiful lines, and reminds me of a woman. What's money? Money is nothing.

Mrs. Lorna Ross,
housewife

I'm not going to psychoanalyze what the sculpture means to me. Moore called it the Archer, but I may never know why. I'm excited about it.

Graham MacConnell,
taxi-cab driver

I haven't got any reaction to it—I'm still trying to figure it out. We have to thank Phil Givens, in spite of all the votes he lost over it.

Rev. R. M. Ransom,
Presbyterian minister

London, Marlborough.

Visits Canada

Hall, Donald: The Life and Work of a great sculptor, Henry Moore. Londen (Gollancz) 1966.

James, Philip: Henry Moore on Sculpture. A collection of the sculptor's writings and spoken words edited with an introduction by Philip James. Londen (Mac Donald) 1966.

Articles from the Sunday Telegraph, Febr. 1967 and the Daily Mirror, April 1967.

HENRY MOORE OFFERS £1m. SCULPTURES TO NATION

By EDWIN MULLINS

Sunday Telegraph Art Correspondent

HENRY MOORE, the world's leading sculptor, has offered to the nation between 20 and 30 of his major works, estimated to be worth about £1,000,000.

The gift, which will probably go to the Tate Gallery, will be the most important by a living British artist since Turner left the entire contents of his studio to the nation in 1851.

"I've always had a soft spot for the Tate," Mr. Moore said, at his Hertfordshire home yesterday. "I was a trustee for 14 years. But, obviously, a lot depends on what kind of accommodation will prove possible."

He intended to make his gift probably within the next few years, or alternatively make a bequest. Nothing definite had yet been agreed with the gallery, he added.

Special gallery

But plans for acceptance are well advanced. A special Moore gallery may have to be built under the Tate's long-delayed rebuilding scheme, in addition to new buildings agreed in principle by the Government.

Funds for these have already been allocated. Henry Moore will be given a major retrospective exhibition at the Tate next year to mark his 70th birthday.

He may use the exhibition to help him choose the best selection of his works for the gallery. He is anxious that the nation should possess a complete range of his works.

Selection of the pieces in the gift will be left to Mr. Moore himself, in consultation with Mr. Norman Reid, Tate Director. The Tate already possesses the largest Moore collection of any public gallery in the world.

Rarely displayed

But poor accommodation means it is rarely displayed to best advantage. In adding to its collection, the Tate finds it difficult to compete on the open market because prices are so high.

Demand for sculptures by Henry Moore is so keen that bronze figures less than six inches high can fetch £2,000 at auctions. Larger-than-life bronzes fetch proportionately much more.

WILSON GIVES £200,000 TO HOUSE MOORE SCULPTURES

THE Government is to give £200,000 to help towards housing the sculptures which Henry Moore has offered to the Tate Gallery.

Premier Harold Wilson announced this last night at the annual dinner of the Royal Academy.

Mr. Moore has offered between twenty and thirty of his works — estimated to be worth £1,000,000.

At the dinner, where women were among the guests for the first time since the event started in 1770, the Premier emphasised that the help was being given at "a time of great economical difficulty"

Task

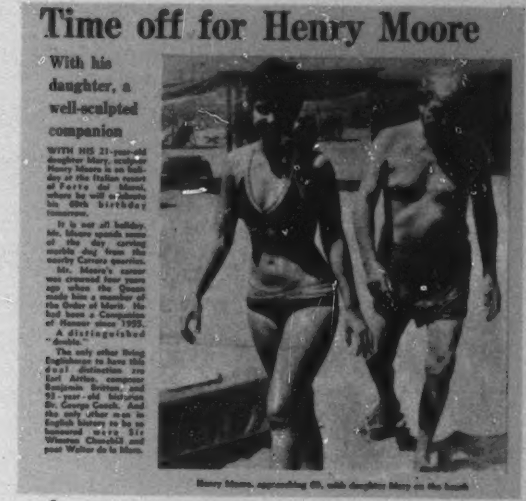
The Government laid down one condition, which has been accepted.

This is that the Tate Trustees will try to raise a similar sum from other sources to be spent on extending the Gallery.

Mr. Norman Reid, director of the Tate Gallery, said later that raising £200,000 would be a "considerable task," and that the Gallery might ask permission to run a public lottery.

"This is only a thought that has crossed my mind," he said. "If the Trustees agreed, we should need permission."

Article in the Daily Express. 29th July 1967.



Time off for Henry Moore

With his daughter, a well-sculpted companion

WITH HIS 21-year-old daughter Mary, sculptor Henry Moore is on holiday at the Italian resort of Forte dei Marmi, where he will celebrate his 69th birthday tomorrow.

It is not all holiday. Mr. Moore spends some of the day carving marble dug from the nearby Carrara quarries.

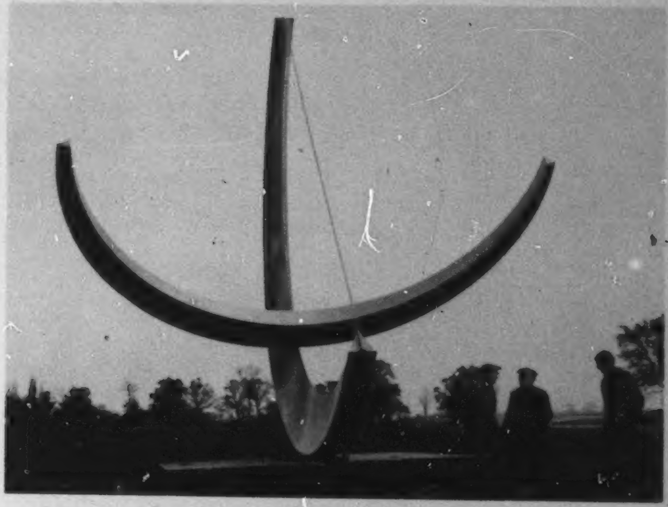
Mr. Moore's career was crowned four years ago when the Queen made him a member of the Order of Merit. He had been a Companion of Honour since 1955.

A distinguished "double."

The only other living Englishmen to have this dual distinction are Earl Attlee, composer Benjamin Britten, and 93-year-old historian Dr. George Gooch. And the only other men in English history to be so honoured were Sir Winston Churchill and poet Walter de la Mare.

Henry Moore, approaching 69, with daughter Mary on the beach

The Model of the Sundial for the "Times" building at Hoglands.



Moore in Etruscan Museum at Volterra.

London, **Marlborough.**

Created Honorary Doctor by the Royal College of Art, London

Moore, Henry: Henry Moore, Shelter Sketch-Book 1940–42, Berlijn 1967.

Sunday 28th April
Einstein Prize presented in New York
(with M. Mendes-France, ex-premier of France).

Friday 3rd May
Erasmus Prize presented at Arnhem by
Prince Bernhard of the Netherlands.
Opening of the Henry Moore Exhibition at the
Rijksmuseum Kröller-Müller at Otterlo.

Tuesday 28th May
Receives Honorary Degree from the
University of Toronto, Canada.

Wednesday 17th July
Opening of the Henry Moore Exhibition at the
Tate Gallery, London.

Friday 19th July
Opening of the Henry Moore Exhibition at the
Städtische Kunsthalle, Düsseldorf.

Tuesday 30th July
Henry Moore's 70th birthday.

Tuesday 17th September
Opening of the Henry Moore Exhibition at the
Museum Boymans-Van Beuningen, Rotterdam

Friday 15th November
Opening of the Henry Moore Exhibition at the
Staatliche Kunsthalle, Baden-Baden.

Friday 24th January, 1969
Opening of the Henry Moore Exhibition at the
Städtische Kunstsammlungen, Nürnberg.

Friday 11th April, 1969
Opening of the Henry Moore Exhibition at
Mathildenhöhe, Darmstadt.

John Hedgecoe, Henry Moore, Thomas Nelson, London, Robert Melville, Henry Moore: Sculpture and Drawings, 1923—1968, Thames and Hudson, London, Henry Moore, with an introduction by John Russell Penguin Books Ltd. Harmondsworth, Middlesex.

We wish to acknowledge the following photographers:
Berri, Carrara
Bouwcentrum, Rotterdam
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Charles Gimpel, London
John Hedgecoe
Errol Jackson, London
Basil Langton, New York
Felix H. Mann
Marlborough Fine Art Ltd. London
Bernard Meadows
Henry Moore, Much Hadham
J. & M. d'Oliveira, Amsterdam
Frank Stanton, New York
The Times
Wakefield Expres Series Ltd. Wakefield

Catalogue of sculptures and drawings chronologically arranged.

R = Herbert Read.

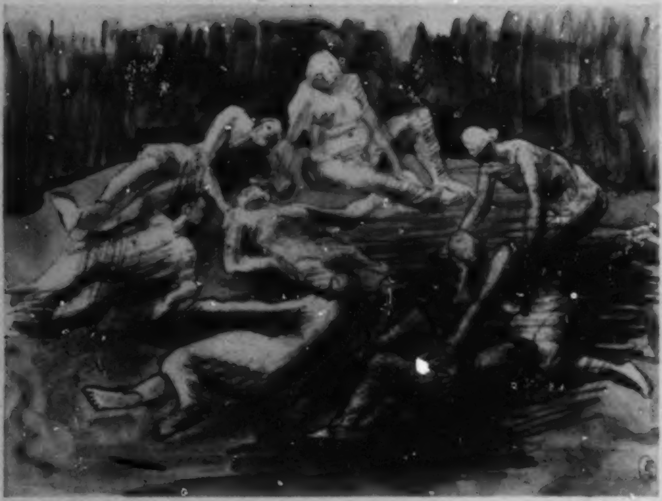
I = Herbert Read, Sculpture and Drawings 1921—1948, Edited by David Sylvester. Fourth Edition, London 1957.

II = Herbert Read, Sculpture and Drawings 1949—1954, Edited by Alan Bowness. Second Edition, London 1965.

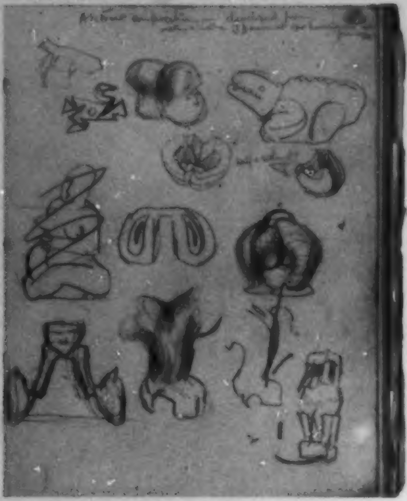
III = Herbert Read, Sculpture and Drawings 1955—1964, Edited by Alan Bowness. London 1965.

H = height
L = length

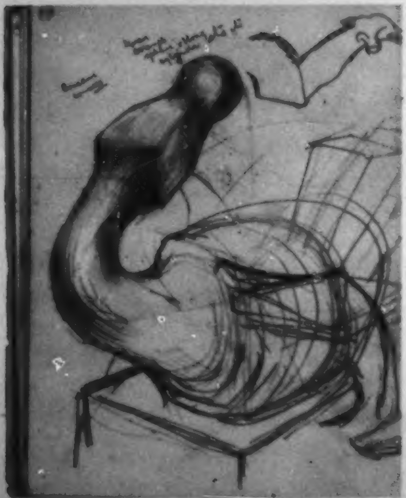
1.a Page from No. 3 Notebook, 1922—'24
8⅞ × 6¾ in. = 22.7 × 17 cm, Pen, wash
The Artist



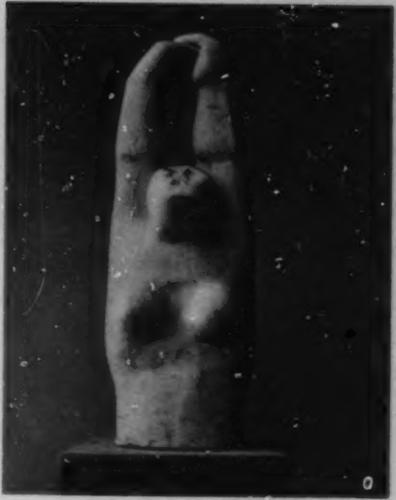
1.b Page from No. 3 Notebook, 1922—'24
8⅞ × 6¾ in. = 22.7 × 17 cm, Pencil
The Artist



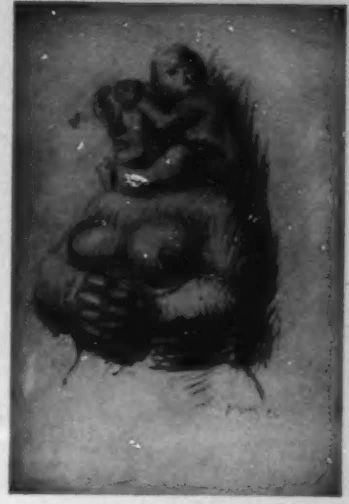
1.c Page from No. 3 Notebook, 1922—'24
8⅞ × 6¾ in. = 22.7 × 17 cm, Pencil
The Artist



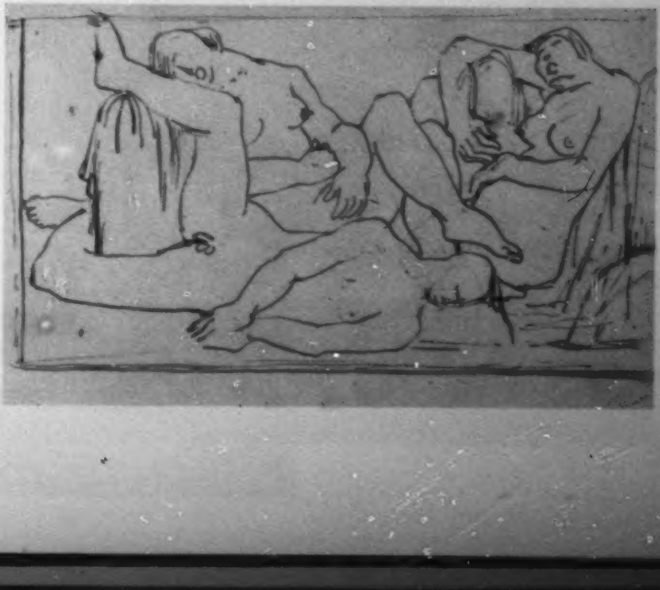
2. Woman with Upraised Arms, 1924—'25
H. 17 in. = 43 cm, Hopton Wood Stone,
R I 23
The Artist



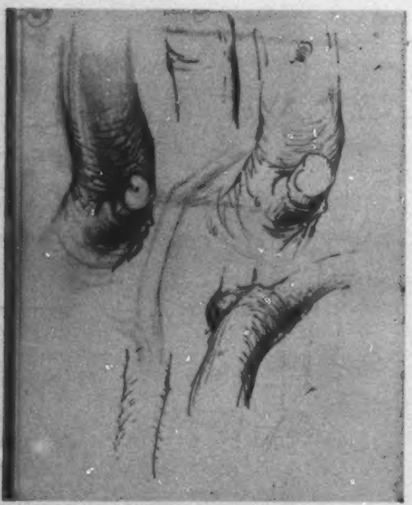
3. Mother and Child, 1924
22 × 15 in. = 56 × 38 cm, Chalk, wash
Mrs Irina Moore



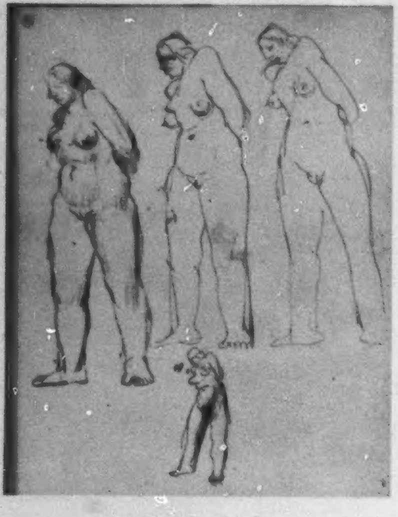
4.a Page from No. 4 Notebook, 1925
8⅞ × 7 in. = 22.7 × 17.5 cm, Pen
The Artist



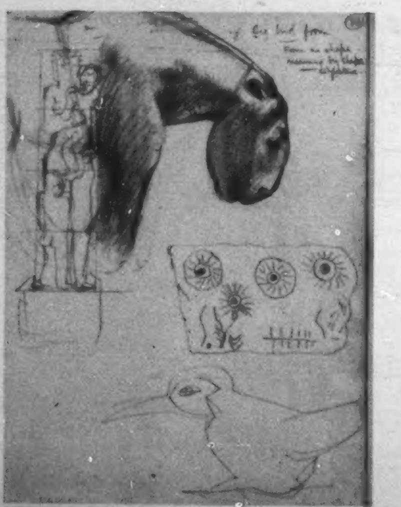
4.b Page from No. 4 Notebook, 1925
8⅞ × 7 in. = 22.7 × 17.5 cm, Pen, pencil
The Artist



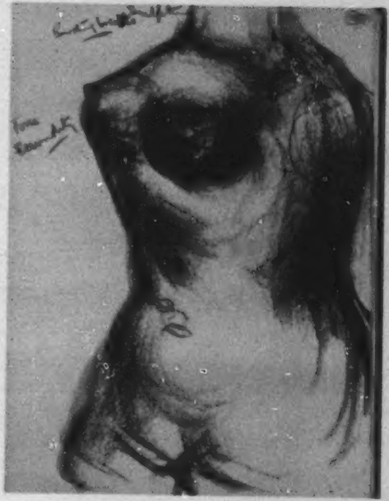
4.c Page from No. 4 Notebook, 1925
8⅞ × 7 in. = 22.7 × 17.5 cm, Pen
The Artist



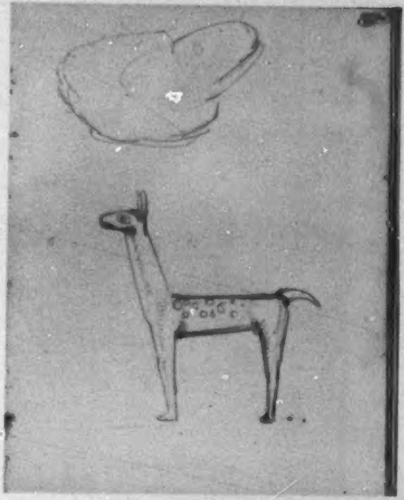
5.a Page from No. 6 Notebook, 1926
8¾ × 6¾ in. = 22.5 × 17 cm, Pencil
The Artist



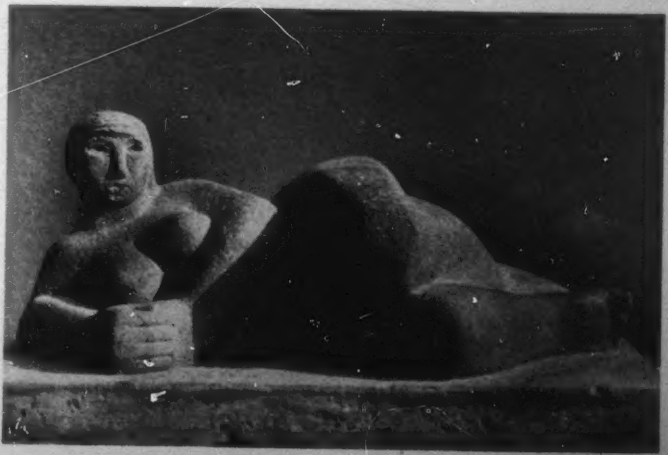
5.b Page from No. 6 Notebook, 1926
3¾ × 6¾ in. = 22.5 × 17 cm. Chalk
The Artist



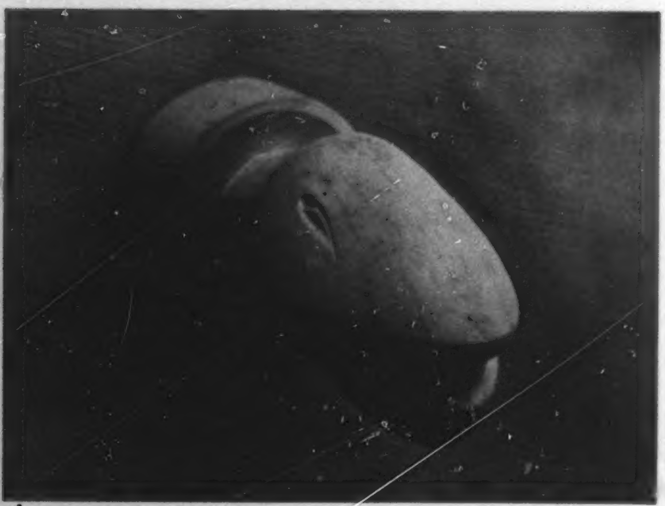
5.c Page from No. 6 Notebook, 1926
8¾ × 6¾ in. = 22.5 × 17 cm. Pencil
The Artist



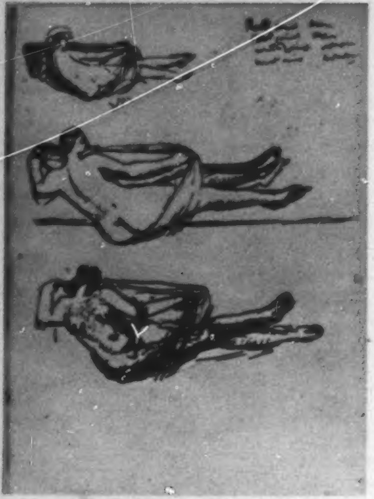
6 Reclining Woman, 1927
L. 25 in. = 63.5 cm. Cast concrete. R I 43
Miss Mary Moore



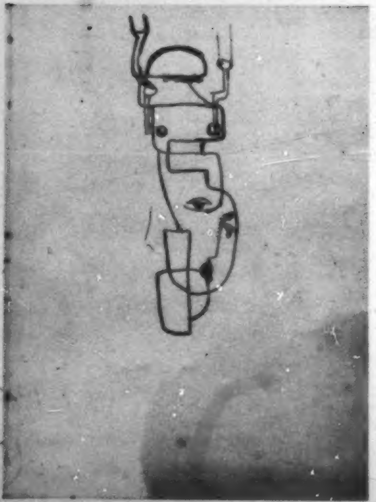
7. Head of a Serpent, 1927
L. 8 in. = 20.5 cm, Stone, R I 45
Mrs Mary Garrould, Caterham, Surrey



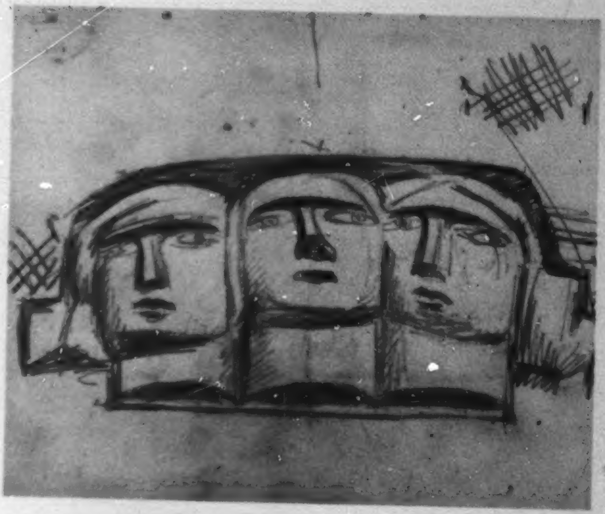
8.a Page from Sketchbook for the Relief on the Underground Building, 1928
8⅞ × 7 in. = 22.7 × 18 cm, Pen
Mrs Irina Moore



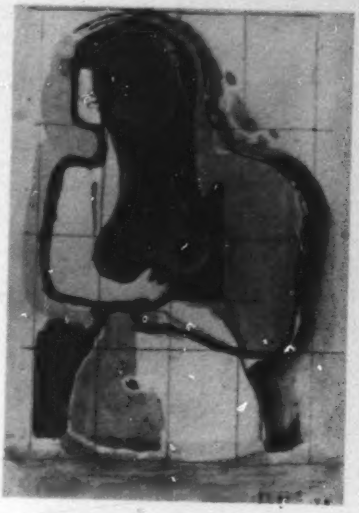
8.b Page from Sketchbook for the Relief on the Underground Building, 1928
8⅞ × 7 in. = 22.7 × 18 cm, Pen
Mrs Irina Moore



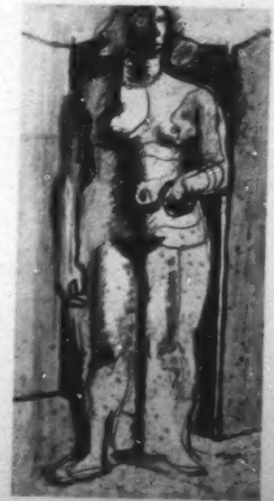
8.c Page from Sketchbook for the Relief on the Underground Building, 1928
8⅞ × 7 in. = 22.7 × 18 cm. Pencil
Mrs Irina Moore



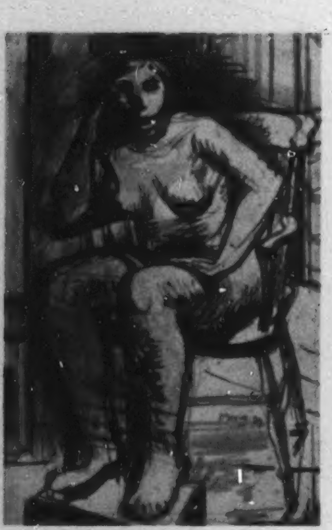
9. Half Figure, 1928
9½ × 6½ in. = 24 × 16.5 cm. Watercolour, wash
Mrs Irina Moore



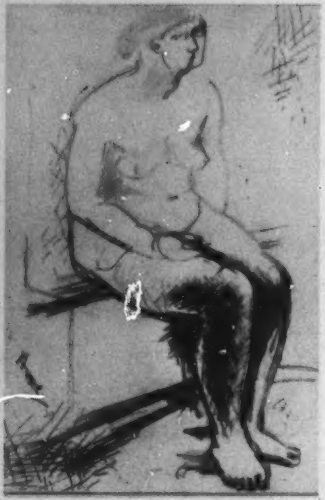
10 Standing Nude, 1928
22 × 11¾ in. = 56 × 30 cm. Chalk, wash
Mrs Irina Moore



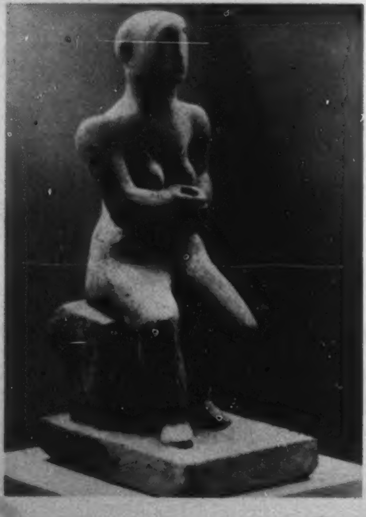
11. Seated Woman, 1929
20 × 13 in. = 50,5 × 33 cm. Chalk, wash
Mrs Irina Moore



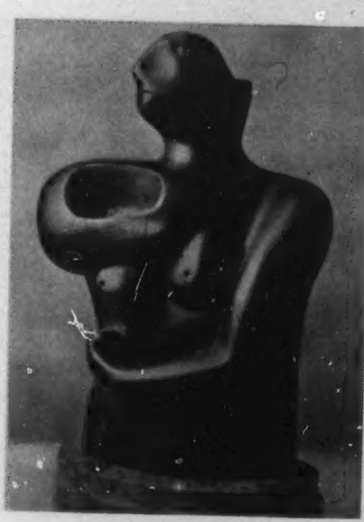
12. Seated Woman, 1929
21½ × 14½ in. = 54,5 × 37 cm. Chalk, pencil, wash
Mrs Irina Moore



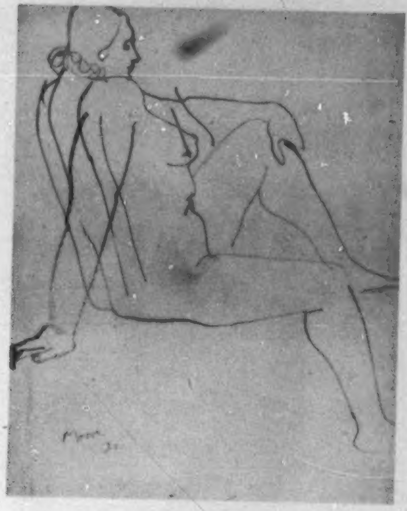
13. Seated Figure, 1929
H. 17¾ in. = 45 cm. Cast concrete. R I 65
Mrs Irina Moore



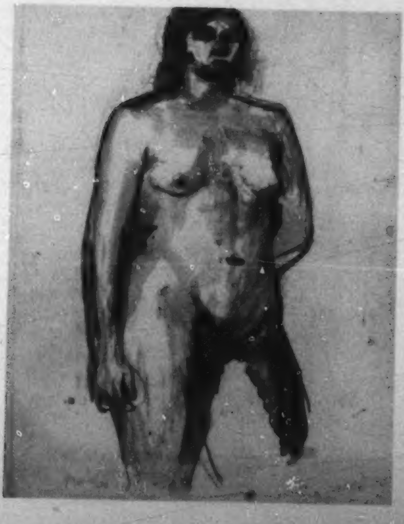
14. Figure, 1930
H. 10 in. = 25.5 cm, Ebony, R I 80
Mrs C. Ventris, London



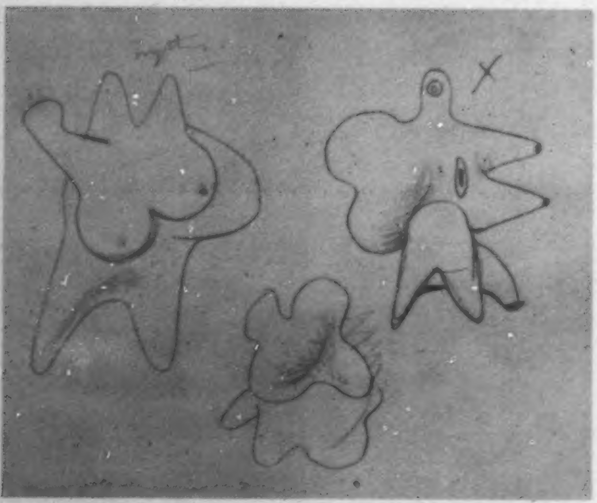
15. Sitting Nude, 1930
17 × 13½ in. = 43 × 34.5 cm, Brush, watercolour
Mrs Irina Moore



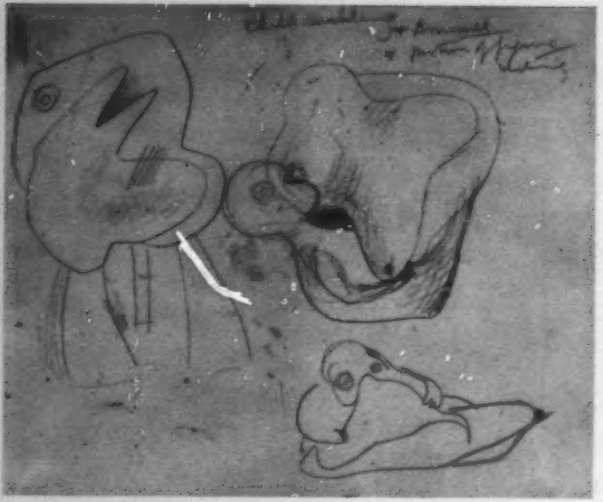
16. Standing Nude, 1930
17 × 13½ in. = 43 × 34.5 cm, Watercolour
Mrs Irina Moore



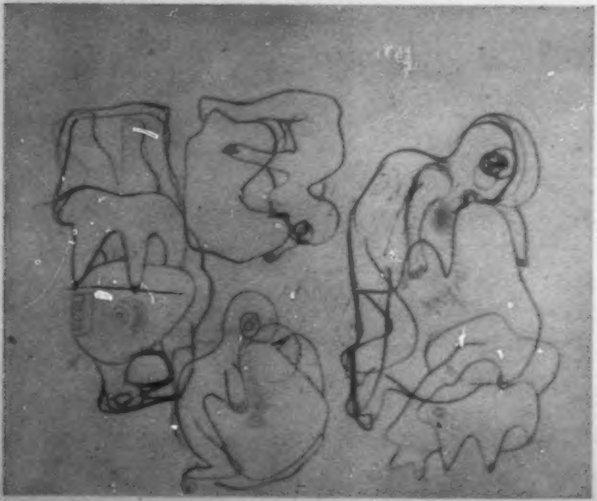
17.a Page from Sketchbook with Child suckling, 1930—'31
6½ × 7¾ in. = 16 × 20 cm, Pencil
The Artist



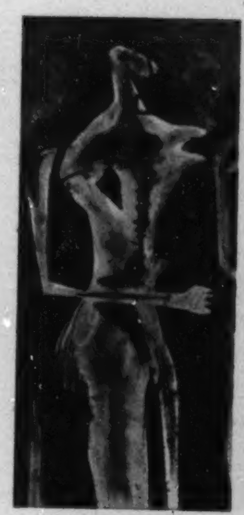
17.b Page from Sketchbook with Child suckling, 1930—'31
6½ × 7¾ in. = 16 × 20 cm, Pencil
The Artist



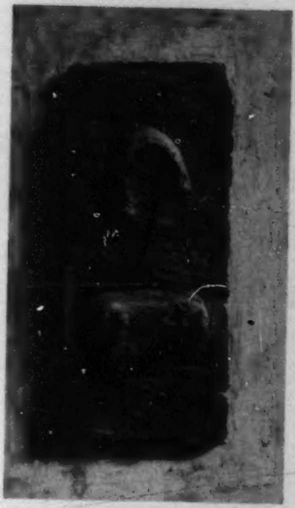
17.c Page from Sketchbook with Child suckling, 1930—'31
6½ × 7¾ in. = 16 × 20 cm, Pencil
The Artist



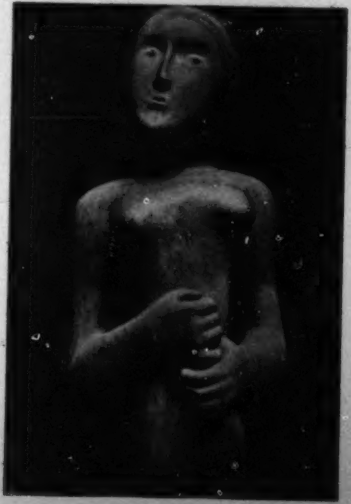
18. Figure (Drawing for Metal Sculpture), 1931
24¼ × 13¾ in. = 61,5 × 35 cm. Oil, water-colour
Mrs Irina Moore



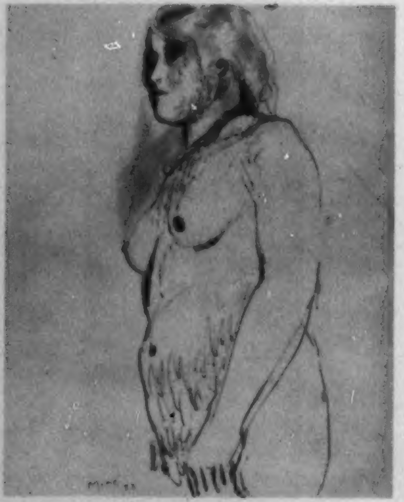
19. Relief, 1931
H. 18½ in. = 47 cm. Plaster. R I 103
The Artist



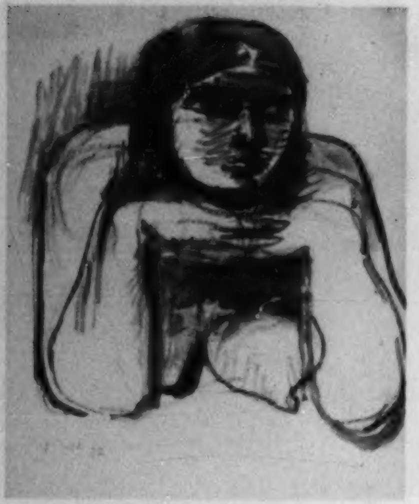
20. Girl, 1931
H. 29 in. = 73,5 cm. Ancaster Stone. R I 109
The Tate Gallery, London



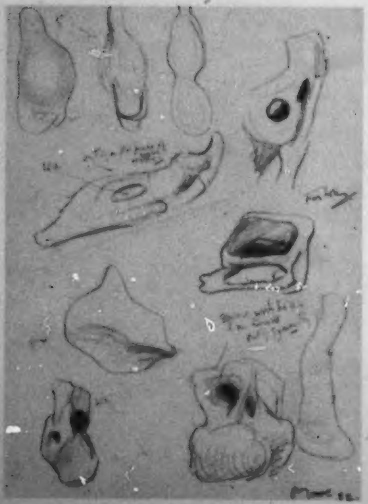
21. Standing Nude, 1932
17 × 13½ in. = 43 × 34.5 cm, Pen
Mrs Irina Moore



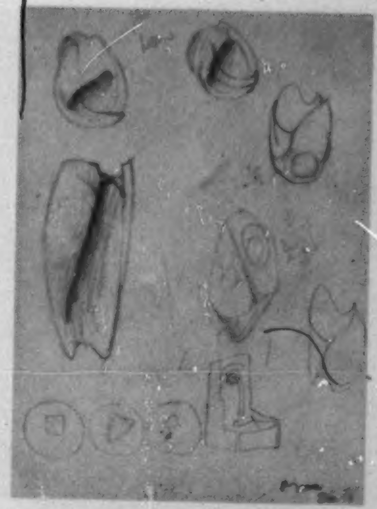
22. Sitting Woman, 1932
17 × 13¼ in. = 43 × 33.5 cm, Watercolour
Mrs Irina Moore



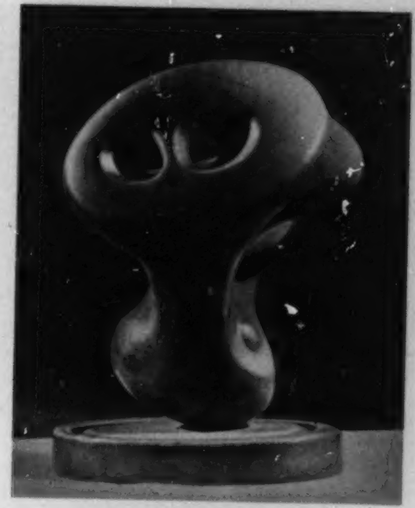
23.a Ideas for Sculpture (Bones and Shells), 1932
9½ × 6½ in. = 24 × 16.5 cm, Pencil
Mrs Irina Moore



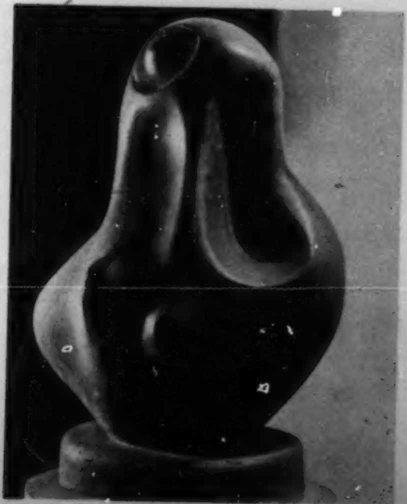
23.b Ideas for Sculpture (Bones and Shells), 1932
9½ × 6½ in. = 24 × 16.5 cm, Pencil
Mrs Irina Moore



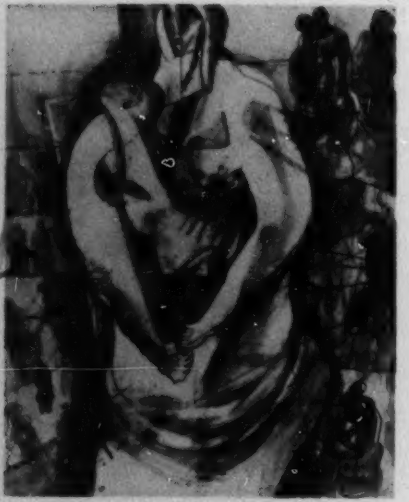
24 Composition, 1933
H. 14 in. = 35.5 cm, Walnut Wood, R I 132
Mr Christopher Glass, Stone-cum-Ebony, Kent



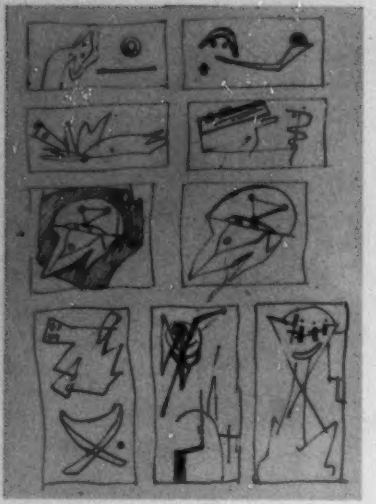
25 Composition, 1933
H. 23 in. = 58.5 cm, Carved concrete, R I 133
The British Council, London



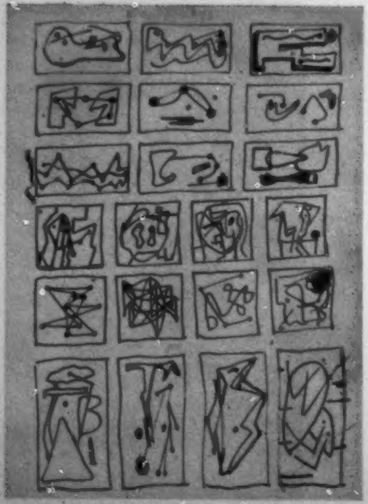
26. Mother and Child (drawing for sculpture), 1933
14 × 11¾ in. = 35,6 × 30 cm. Pen, wash
Mrs Irina Moore



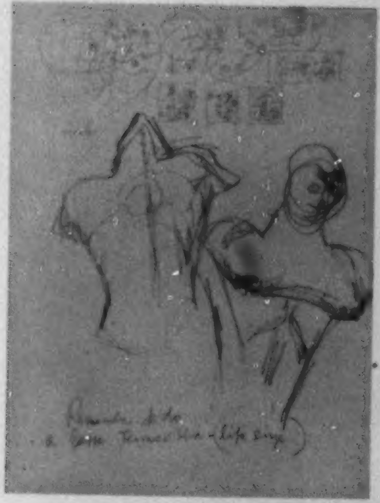
27.a Page from Shiny Notebook, 1933—'36
10⅝ × 7¼ in. = 27 × 18,5 cm. Pen
The Artist



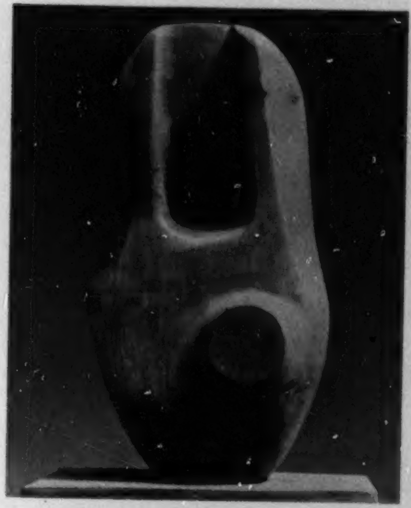
27.b Page from Shiny Notebook 1933—'36
10⅝ × 7¼ in. = 27 × 18,5 cm. Pen
The Artist



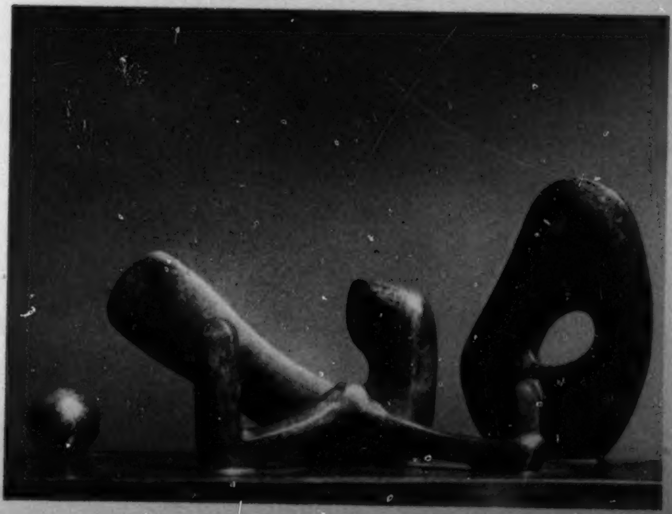
27.c Page from Shiny Notebook
1933—'35
10⅝ × 7¼ in. = 27 × 18.5 cm, Pencil
The Artist



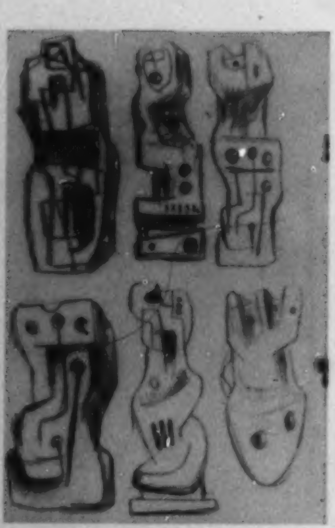
28. Hole and Lump, 1934
H. 27 in. = 68.5 cm, Elm Wood
The Artist



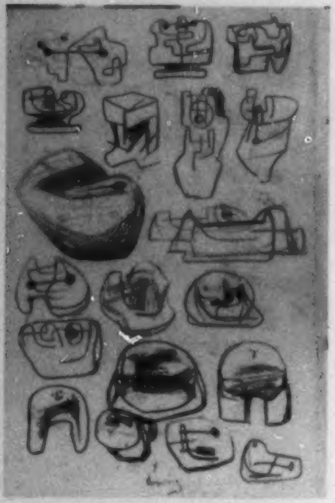
29. Composition, 1934
L. 16¾ in. = 42.5 cm, Bronze
The Artist



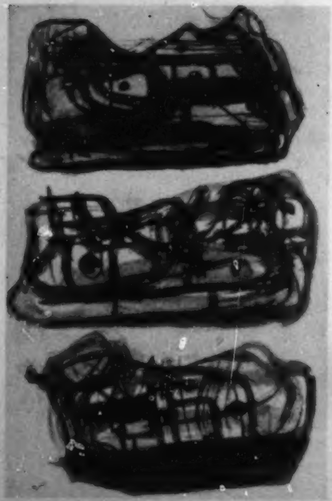
30.a Page from Sketchbook with Square Forms, 1934—'35
10⅝ × 7¼ in. = 27 × 18.5 cm, Chalk
The Artist



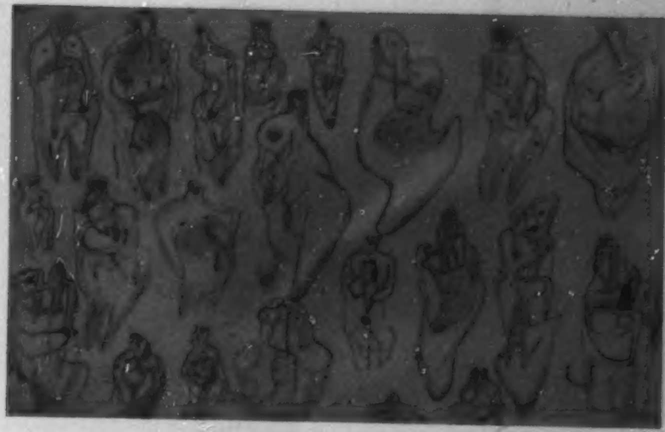
30.b Page from Sketchbook with Square Forms, 1934—'35
10⅝ × 7¼ in. = 27 × 18.5 cm, Chalk, pencil
The Artist



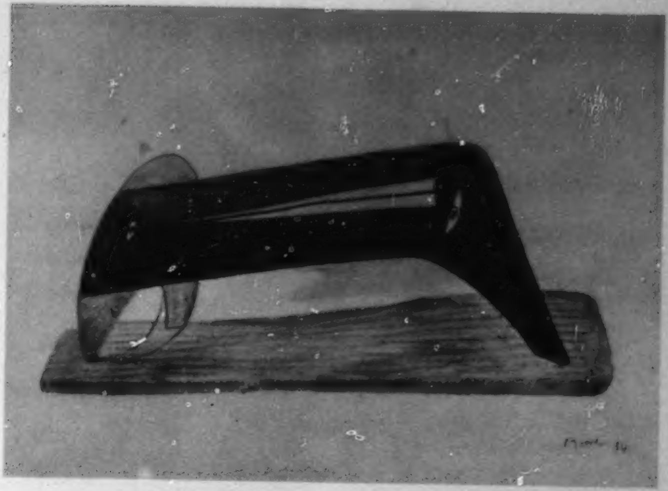
30.c Page from Sketchbook with Square Forms, 1934—'35
10⅝ × 7¼ in. = 27 × 18.5 cm, Brush, wash
The Artist



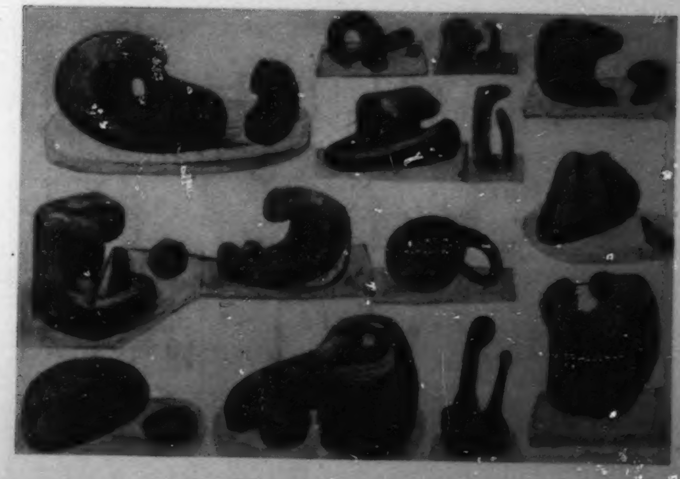
31. Ideas for Metal Sculpture, 1934
20 × 12¾ in. = 51 × 32.5 cm, Pen, wash
Mrs Irina Moore



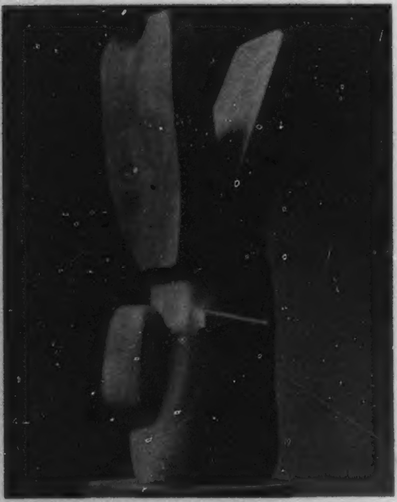
32. Drawing for Sculpture (Reclining Form), 1934
10⅝ × 14¾ in. = 27 × 37.5 cm, Pen, watercolour
Mrs Irina Moore



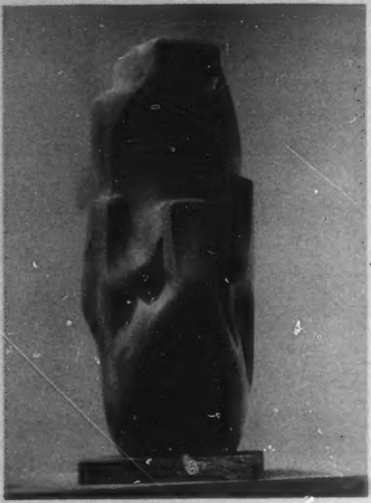
33. Ideas for Sculpture, 1934
14½ × 21⅝ in. = 37 × 55 cm, Chalk, wash
Rijksmuseum Kröller-Müller, Otterlo



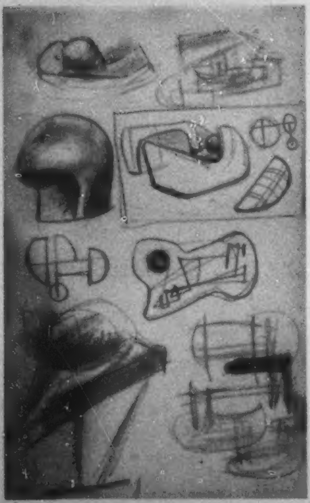
34. Family, 1935
H. 40 in. = 101.5 cm, Wood
The Artist



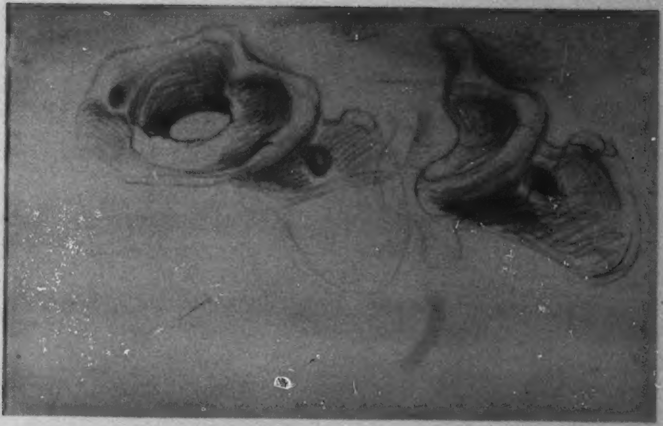
35. Carving, 1935
H. 38 in. = 96 cm, Walnut Wood, R I 158
Mrs Irina Moore



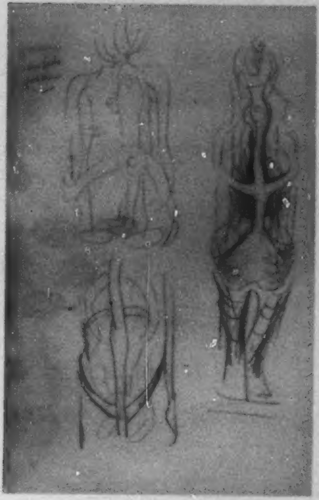
36.a Page from Sketchbook with Square
Forms and Bone Forms, 1935
5½ × 8¾ in. = 13,7 × 22 cm, Pencil
The Artist



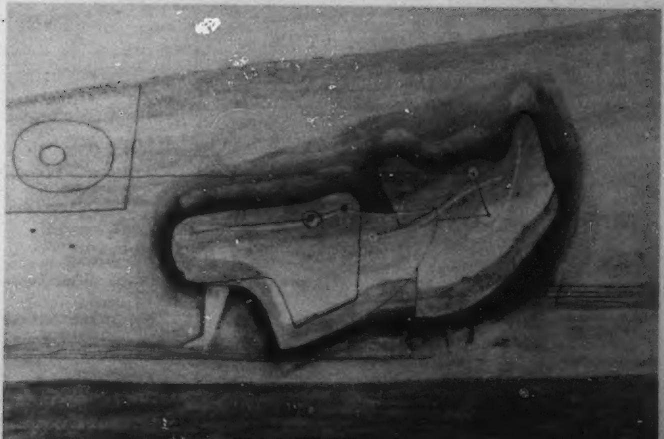
36.a Page from Sketchbook with Square Forms and Bone Forms, 1935
5½ × 8¾ in. = 13.7 × 22 cm, Pencil
The Artist



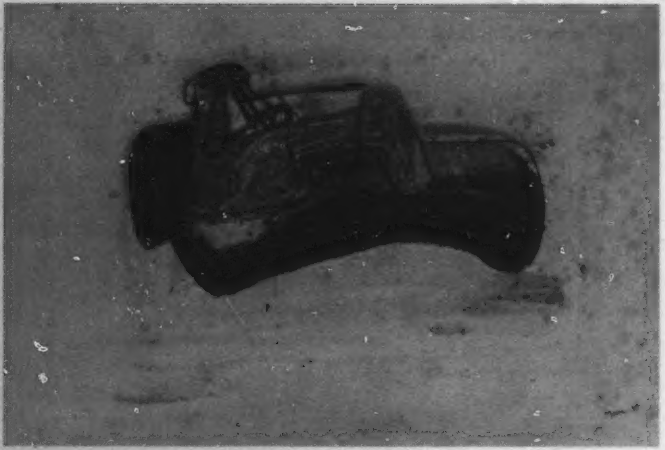
36.b Page from Sketchbook with Square Forms and Bone Forms, 1935
5½ × 8¾ in. = 13.7 × 22 cm, Pencil
The Artist



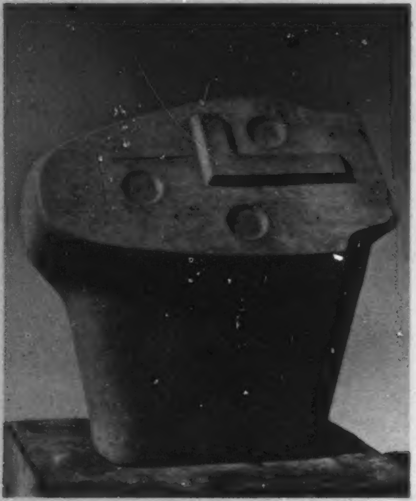
37. Reclining Figure, 1935
14 × 21 in. = 35.5 × 53.5 cm, Watercolour
Mrs Irina Moore



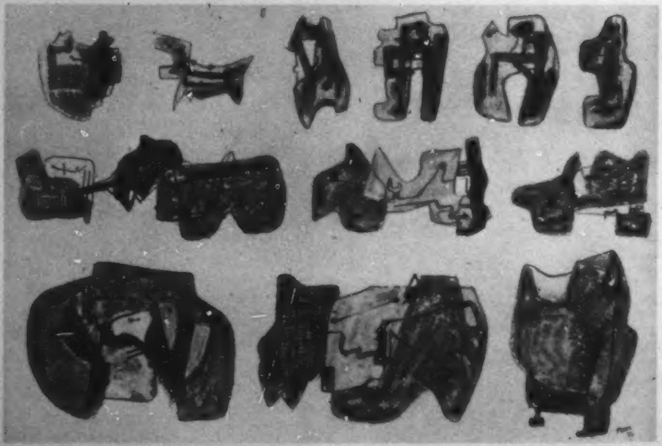
38. Reclining Figure. 1935
15 × 21¾ in. = 38 × 55 cm. Crayon
Mrs Irina Moore



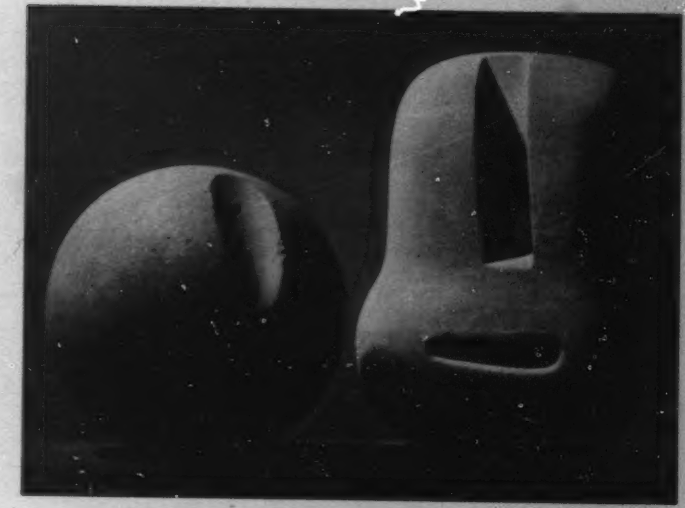
39. Carving. 1936
H. 18 in. = 46 cm. Travertine Marble.
R I 164
Mrs Irina Moore



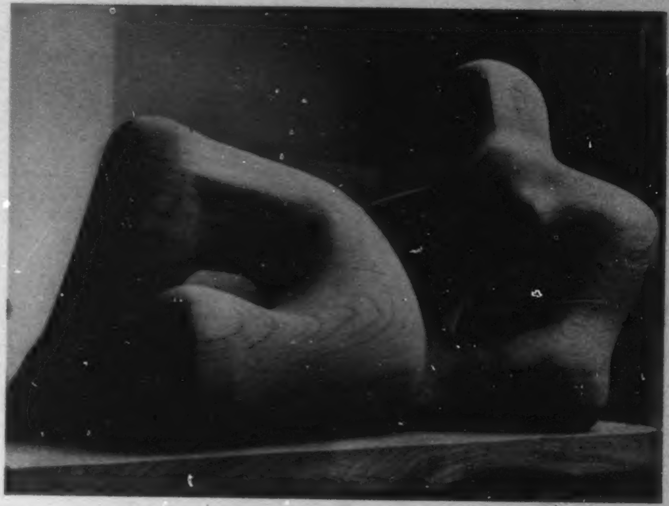
40. Ideas for Metal Sculpture. 1936
15½ × 22 in. = 39,5 × 56 cm. Pen, water-colour
Mrs Irina Moore



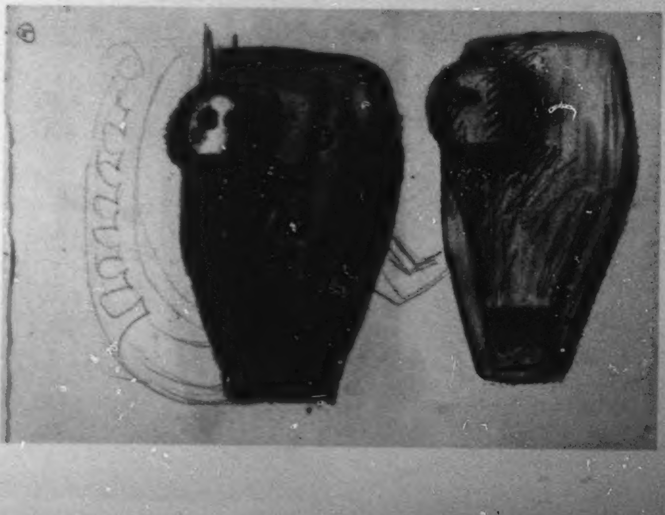
41. Two Forms, 1936
H. 16 in. = 40,5 cm, Brown Hornton Stone.
R I 166
The Artist



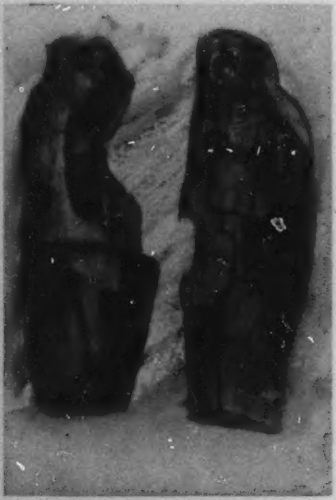
42. Reclining Figure, 1936
L. 42 in. = 106,5 cm, Elm Wood, R I 175
The Wakefield City Art Gallery, Wakefield,
Yorkshire



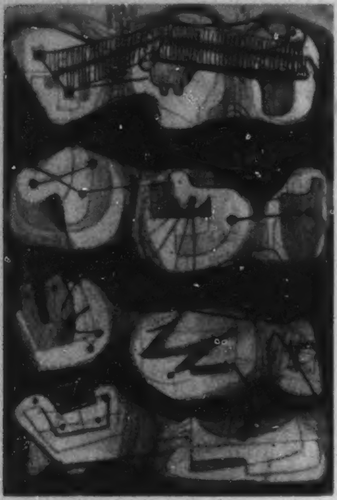
43.a Page from Sketchbook with Square
Stone Forms, 1936
10¼ × 7 in. = 26 × 18 cm, Chalk, wash
The Artist



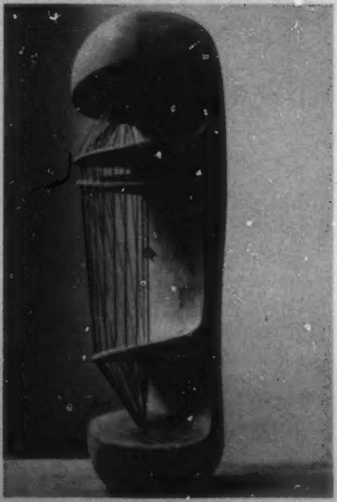
43.b Page from Sketchbook with Square Stone Forms, 1936
10½ × 7 in. = 26 × 18 cm, Chalk, wash
The Artist



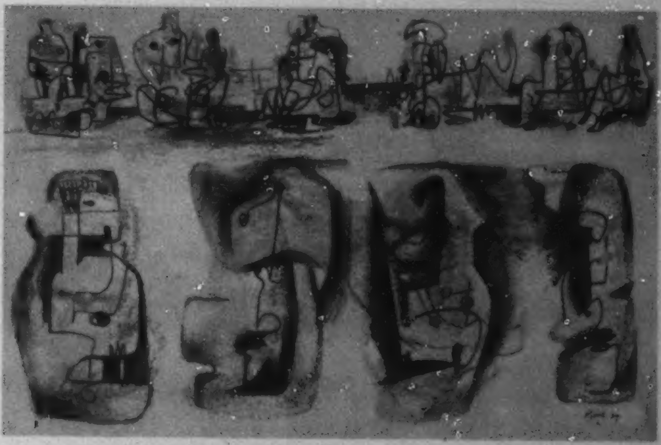
43.c Page from Sketchbook with Square Stone Forms, 1936
10½ × 7 in. = 26 × 18 cm, Chalk, wash
The Artist



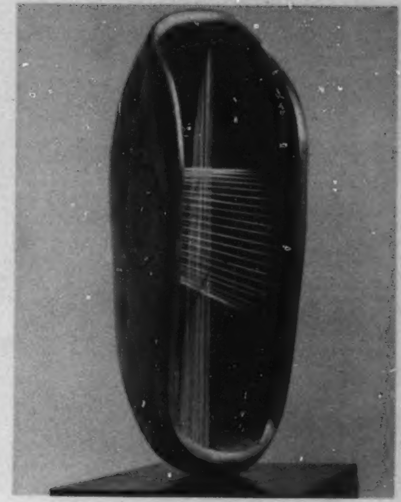
44. Stringed Figure No. 1, 1937
H. 20 in. = 51 cm, Cherry Wood, R I 183
Mrs Irina Moore



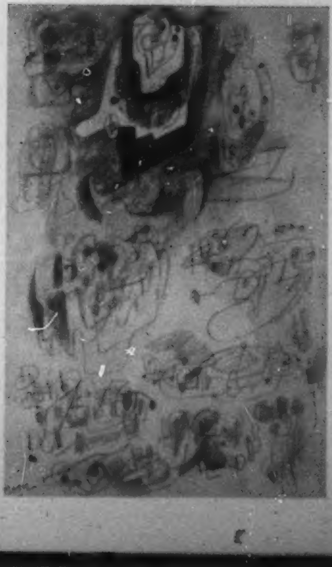
45. Drawing, 1937
22 × 15 in. = 56 × 38 cm, Chalk, water-colour
Mrs Irina Moore



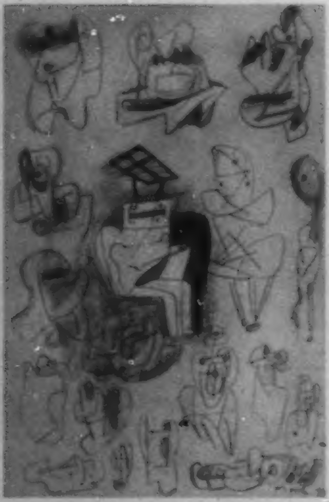
46. Stringed Figure, 1938
H. 18 in. = 46 cm, Bronze version 1967
The Artist



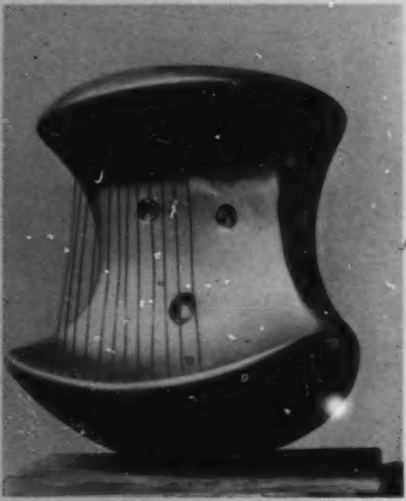
47.a Ideas for Metal Sculpture, 1938
7¼ × 11 in. = 18.5 × 28 cm, Pencil, wash
Miss Mary Moore



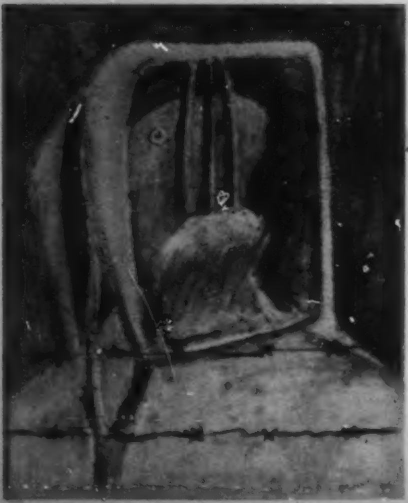
47.b Ideas for Metal Sculpture, 1938
7¼ × 11 in. = 18.5 × 28 cm. Pencil, wash
Miss Mary Moore

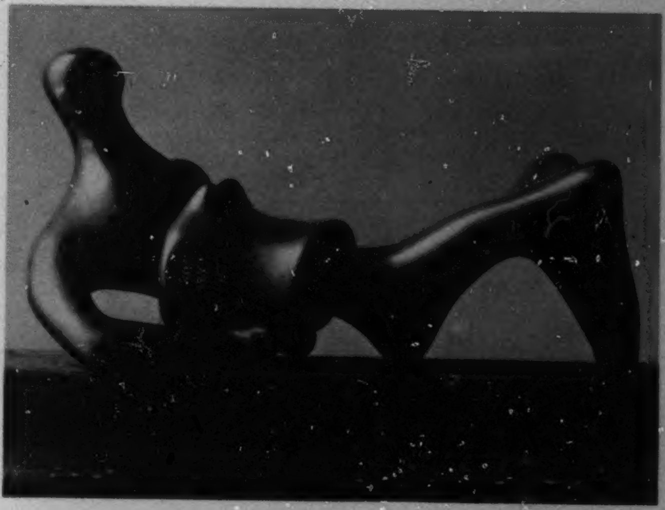


48. Head, 1939
H. 5½ in. = 14 cm. Lead and String. R I 195
Miss Mary Moore

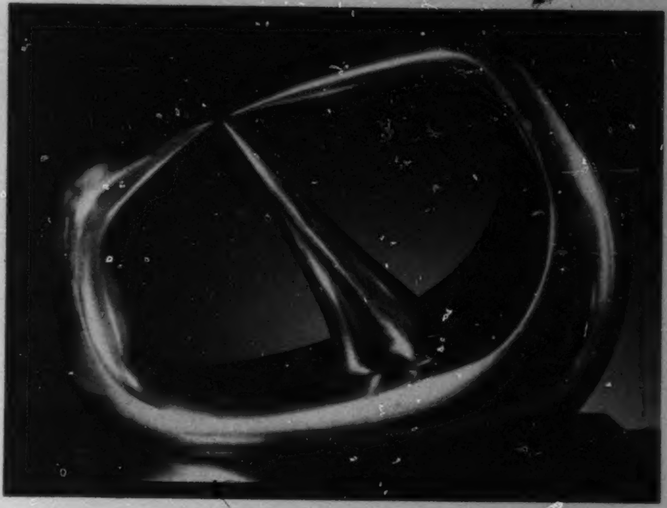


49. Drawing (Sketch for Lithograph), 1939
14¼ × 12 in. = 36 × 30.5 cm. Chalk, wash
Mrs Irina Moore

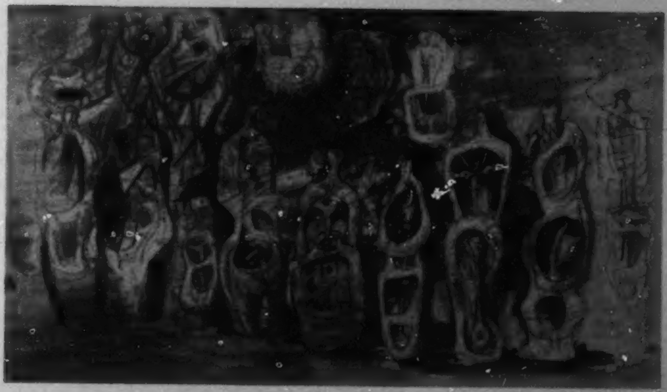




50. Reclining Figure, 1939
L. 9 in. = 23 cm, Bronze, R I 203
Miss Mary Moore

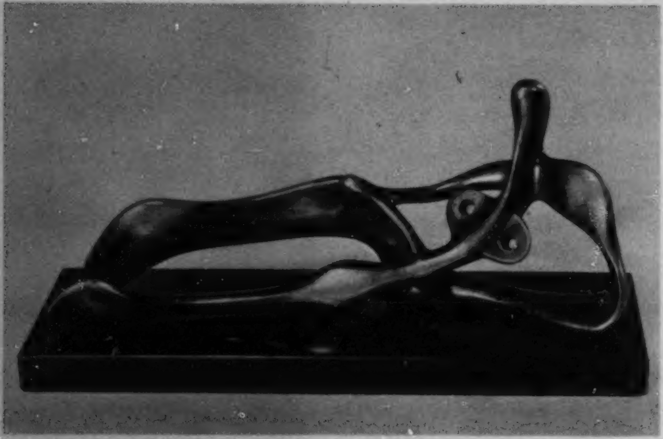


51. Three Points, 1939—'40
L. 7½ in. = 19 cm, Bronze, R I 211
Miss Mary Moore



52. Standing Figures, 1940
10 × 17 in. = 25.5 × 43 cm, Chalk, pen, watercolour
Mrs Irina Moore

53. Reclining Figure (Snake). 1940
L. 11½ in. = 29 cm, Bronze, R I 214
Mrs Irina Moore

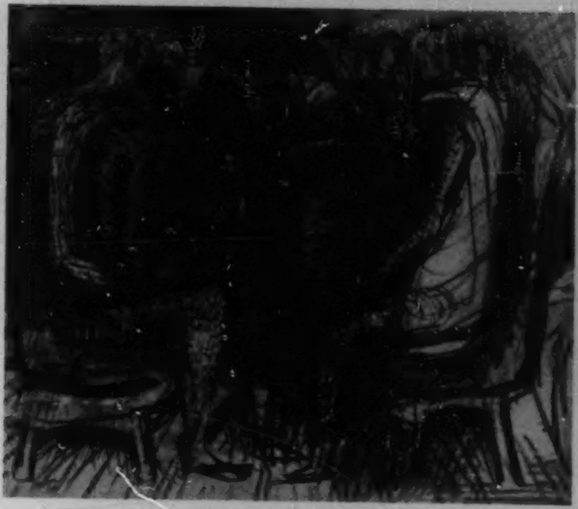


54.a Page from Sketchbook with
Coalmining Subjects. 1941—'42
7⅞ × 6¼ in. = 20 × 16 cm, Chalk, pencil,
wash
The Artist

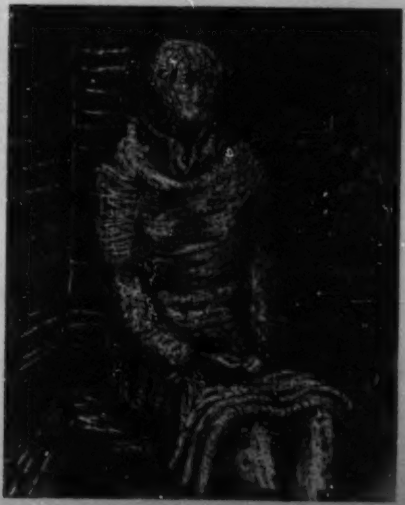
54.b Page from Sketchbook with
Coalmining Subjects. 1941—'42
7⅞ × 6¼ in. = 20 × 16 cm, Chalk, pencil,
wash
The Artist

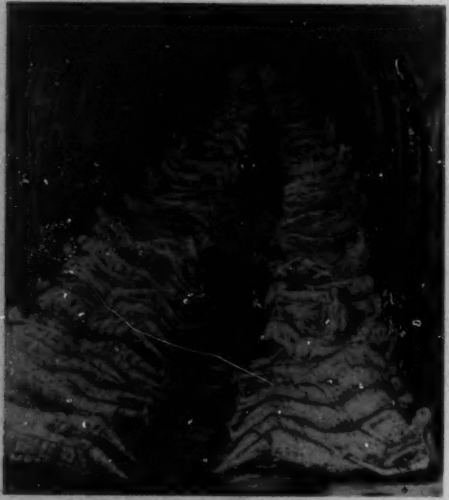
54.c Page from Sketchbook with Coalmining Subjects. 1941—'42
7¾ × 6¼ in. = 20 × 16 cm. Chalk, pencil, wash
The Artist

55. Seated Figures. 1941
14 × 16½ in. = 35,5 × 42 cm. Chalk watercolour
Dr David Brown, Romsey, Hants

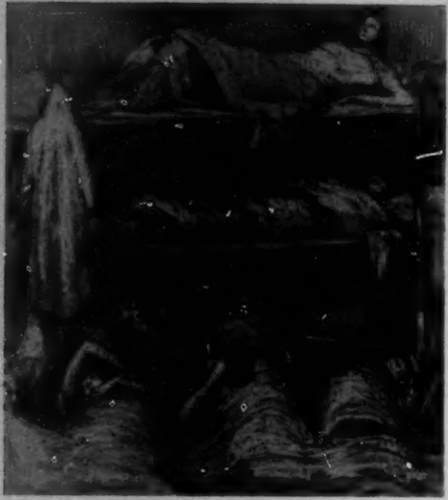


56. Woman Seated in the Underground. 1941
19 × 15 in. = 48 × 38 cm. Pen, chalk, gouache
The Tate Gallery, London

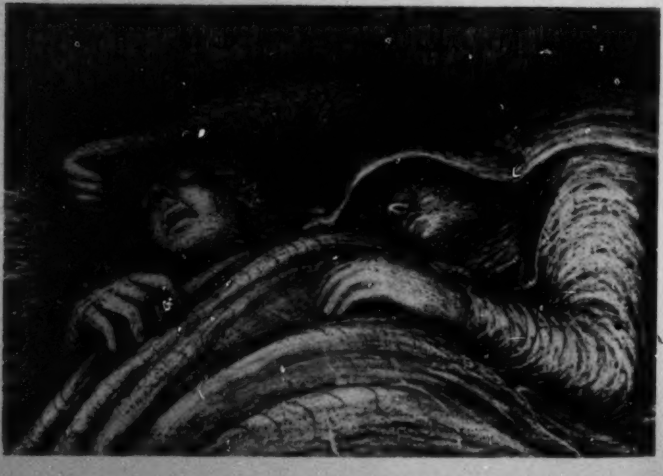




57. Tube Shelter Perspective, 1941
19 × 17½ in. = 48 × 43.5 cm. Pen, chalk,
watercolour, gouache
The Tate Gallery, London

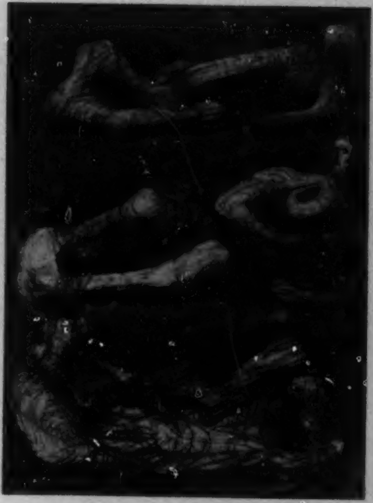


58. Shelter Scene: Bunks and Shelterers,
1941
19 × 17 in. = 48 × 43 cm. Pen, chalk,
watercolour, gouache
The Tate Gallery, London

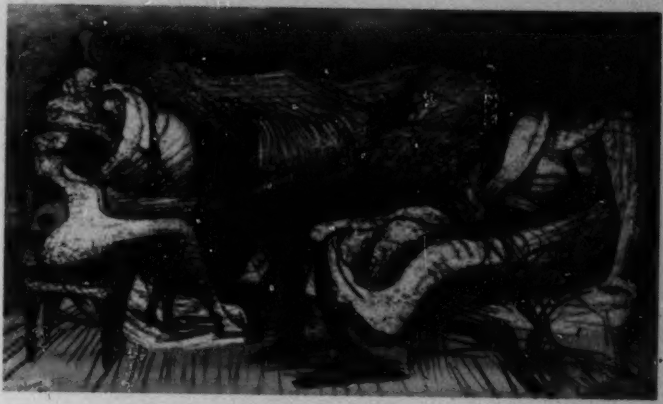


59. Pink and Green Sleepers, 1941
15 × 22 in. = 38 × 55.5 cm. Pen, wash,
gouache
The Tate Gallery

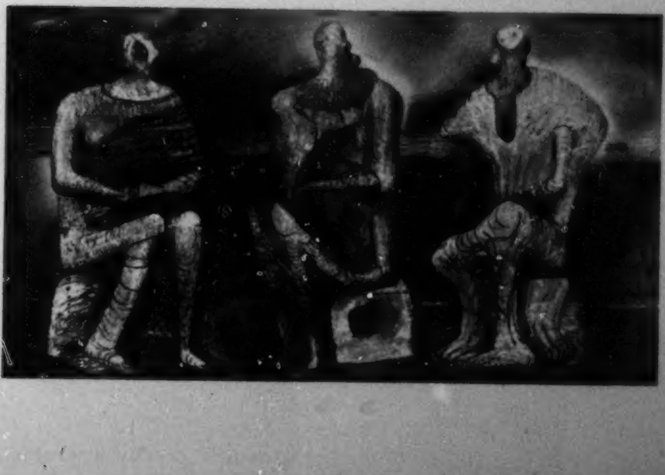
60. Three Reclining Figures, 1942
9 × 7 in. = 23 × 17.5 cm, Pen, wash
Mrs Irina Moore



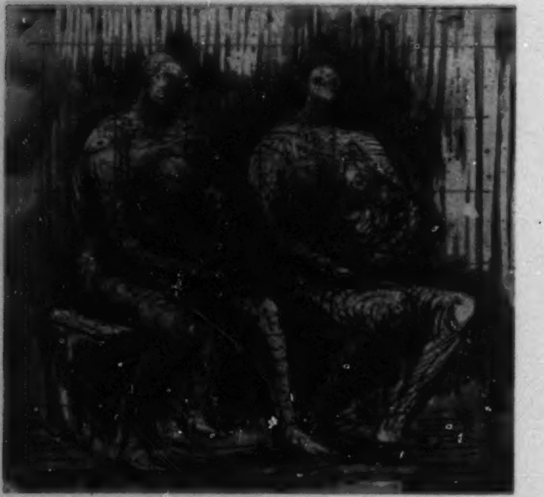
61. Arrangement of Figures, 1942
13 × 21¾ in. = 33 × 55.5 cm, Chalk, pen, wash
Mrs Irina Moore



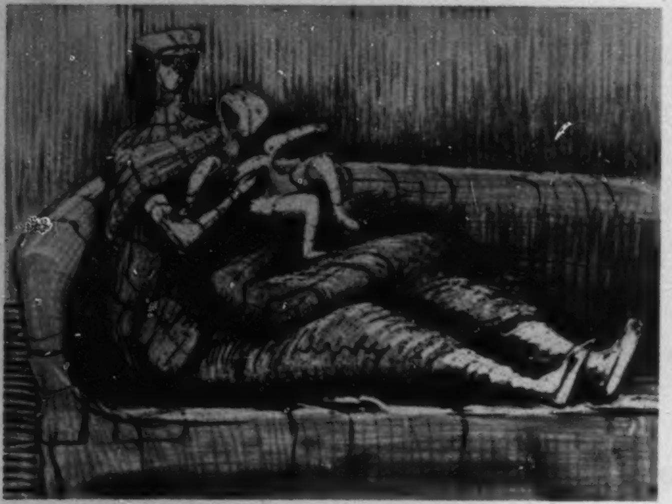
62. Three Seated Figures, 1944
17 × 26¼ in. = 43 × 66.5 cm, Watercolour
Mrs Irina Moore



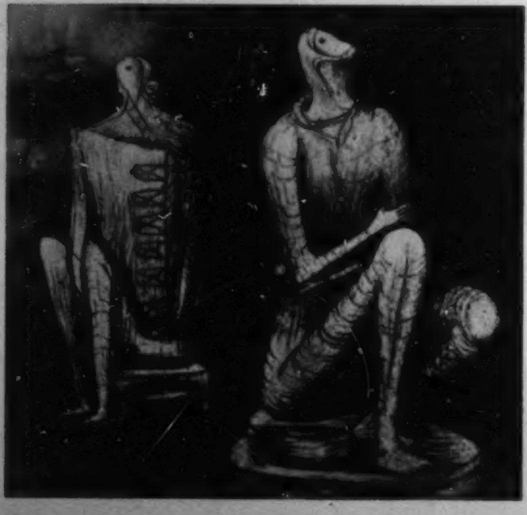
63. Study for Family Group, 1944
6¾ × 7½ in. = 17 × 18.5 cm, Pencil, watercolour
Mrs Irina Moore



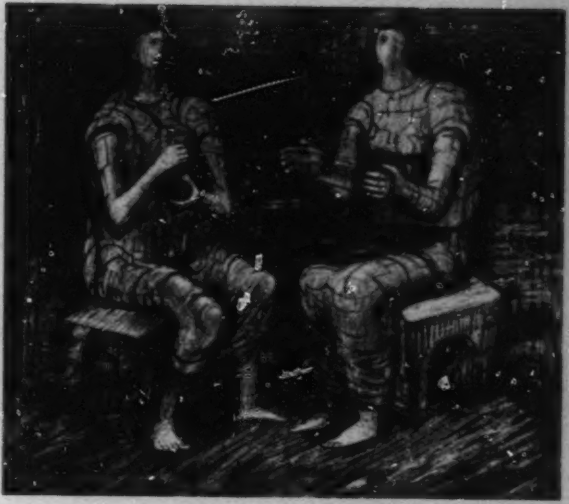
64. Mother and Child on a Sofa, 1946
14¾ × 21¾ in. = 37.5 × 55 cm, Chalk, watercolour, pen
The British Council, London



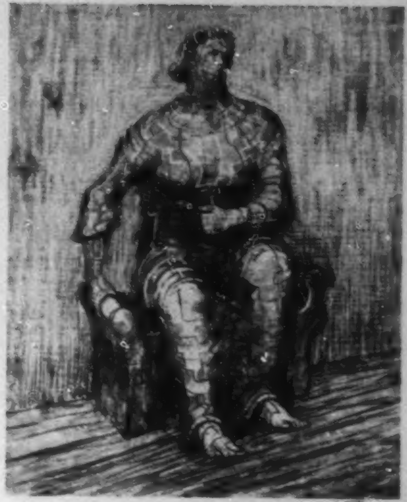
65. Two Seated Figures, 1948
21 × 22 in. = 54 × 56 cm, Chalk, wash
The British Council, London



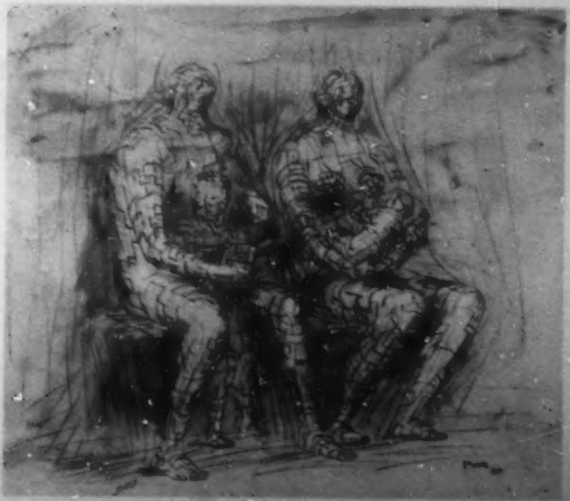
66. Women winding wool, 1948
22¼ × 25¼ in. = 56.5 × 64 cm, Chalk, pen, watercolour
Mrs Irina Moore



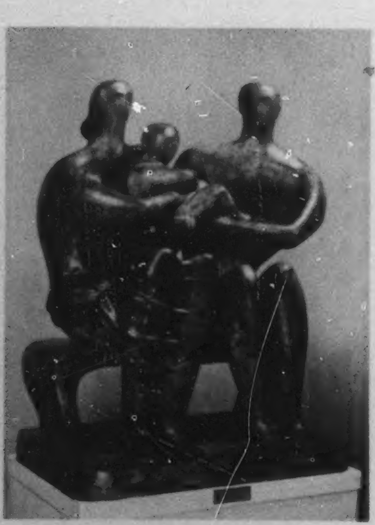
67. Seated Woman, 1948
28 × 23 in. = 71 × 58.5 cm, Chalk, watercolour
Mrs Irina Moore



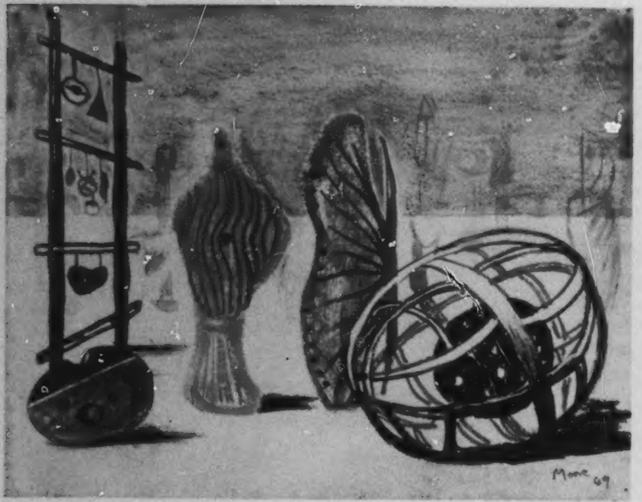
68. Family Group, 1948
18 × 20½ in. = 46 × 52 cm, Watercolour
Mrs Irina Moore



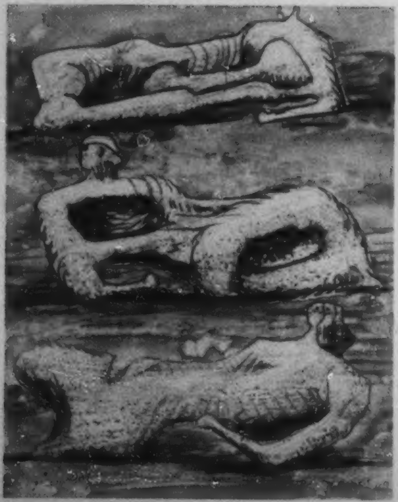
69. Family Group, 1948—'49
H. 60 in. = 152.5 cm. Bronze. R II 269
The Tate Gallery



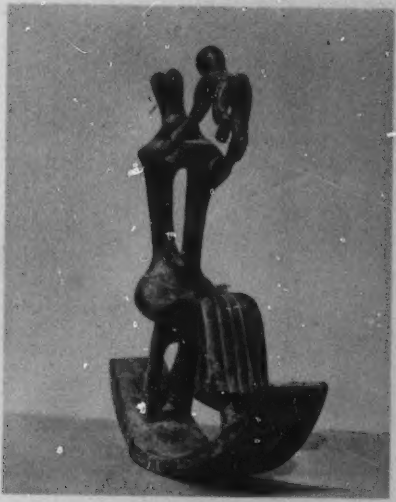
70. Sculptural Objects, 1949
15½ × 19½ in. = 38.5 × 49.5 cm. Chalk, watercolour, crayon
Mrs Irina Moore



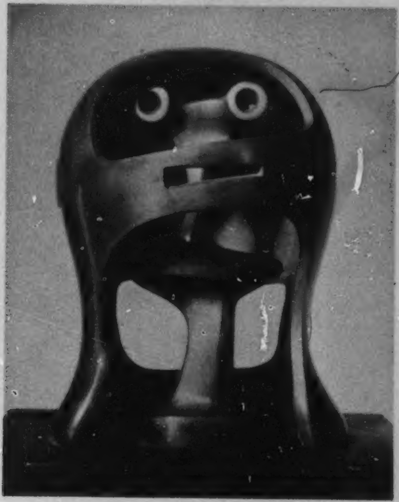
71. Ideas for Sculpture (Reclining Figures), 1949
11½ × 9½ in. = 29 × 24 cm. Watercolour
Frans Halsmuseum, Haarlem



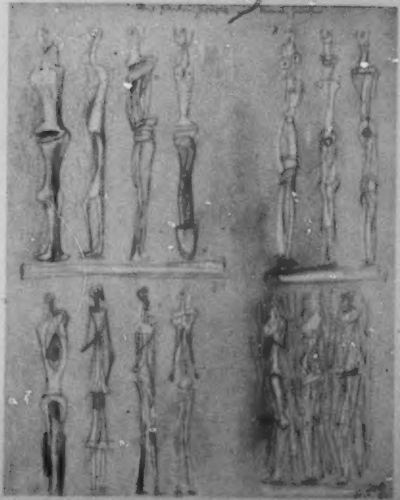
72. Rocking Chair No. 3. 1950
H. 12½ in. = 32 cm. Bronze. R II 276
Mrs Irina Moore



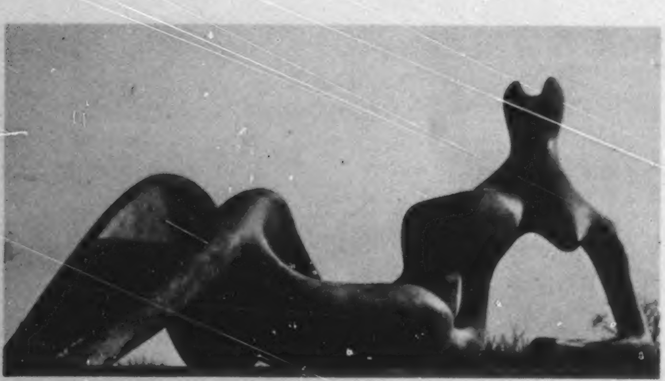
73. Helmet Head No. 2. 1950
H. 15½ in. = 39.5 cm. Bronze. R II 281
Prof. mr P. Sanders. Schiedam



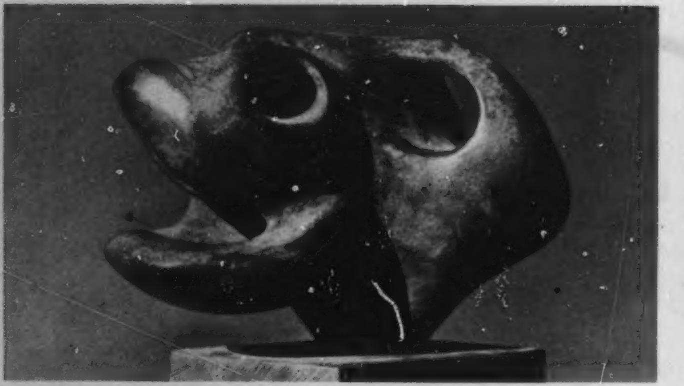
74. Four Standing Figures — Family Groups. 1951
11¼ × 9 in. = 28.5 × 23 cm. Pencil; wash
Prof. mr P. Sanders. Schiedam



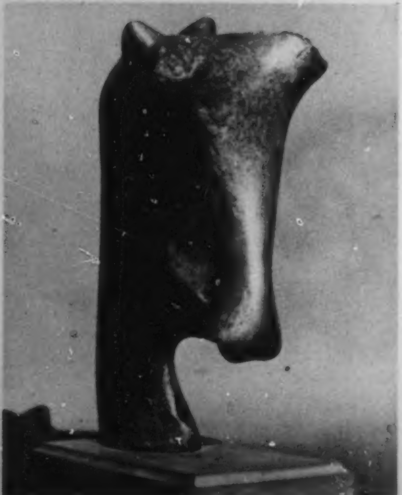
75. Reclining Figure (Festival Figure), 1951
L. 90 in. = 229 cm, Bronze, R II 293
The Artist



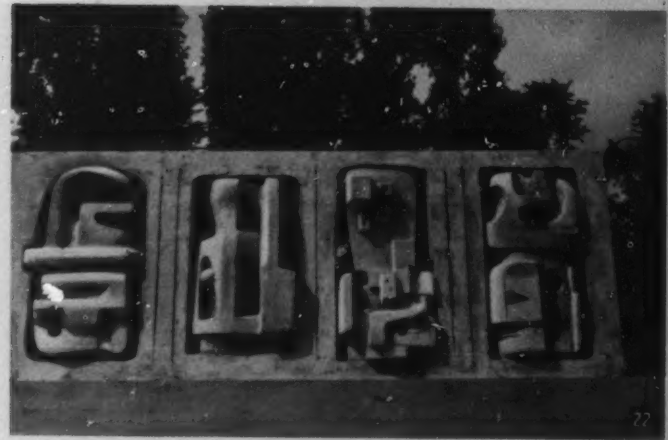
76. Animal Head, 1951
L. 12 in. = 30,5 cm, Bronze, R II 301
Mrs. Irina Moore



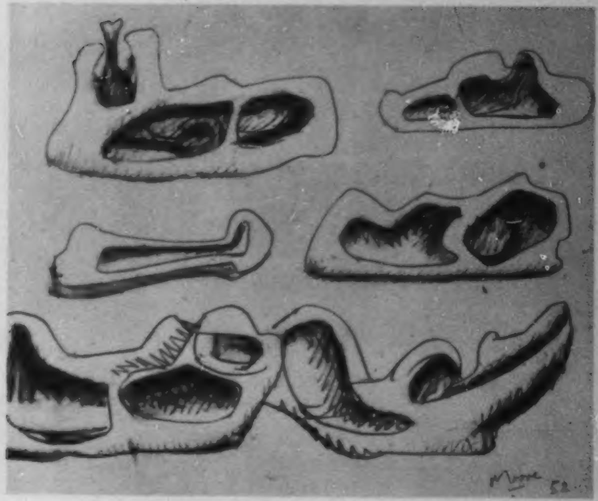
77. Goat's Head, 1952
H. 20 in. = 20,5 cm, Bronze, R II 302
Mrs Irina Moore



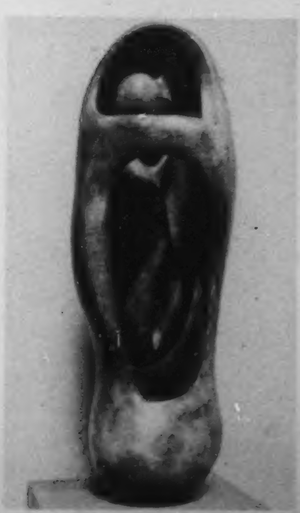
78. Time Life Screen (working model), 1952
39¾ × 15 in. = 101 × 38 cm, Bronze
Mrs. Irina Moore



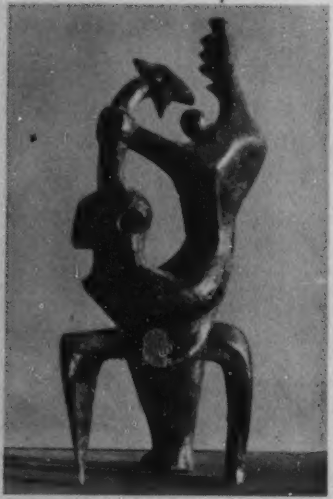
79. Drawing for Internal — External Forms, 1952
17¼ × 19½ in. = 44 × 49,5 cm, Pen
Mrs Irina Moore



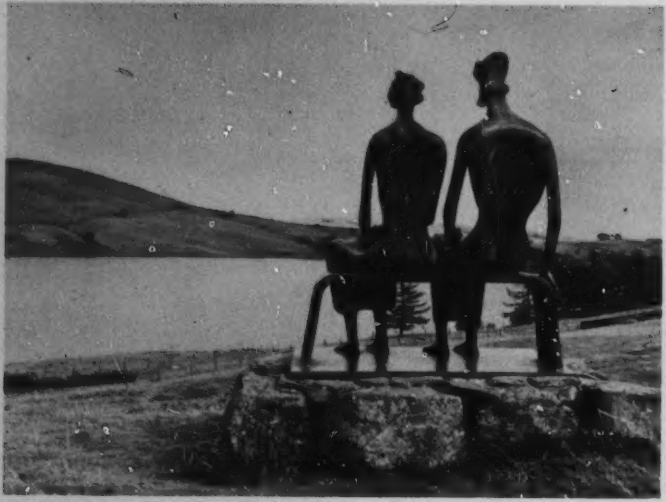
80. Internal and External Forms, 1952—'53
H. 79 in. = 201 cm, Bronze (cast 1958)
R II, 296
Miss Mary Moore



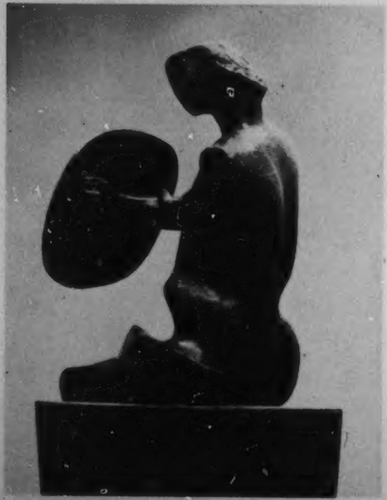
81. Mother and Child, 1953
H. 20 in. = 51 cm, Bronze, R II 315
Mrs Irina Moore



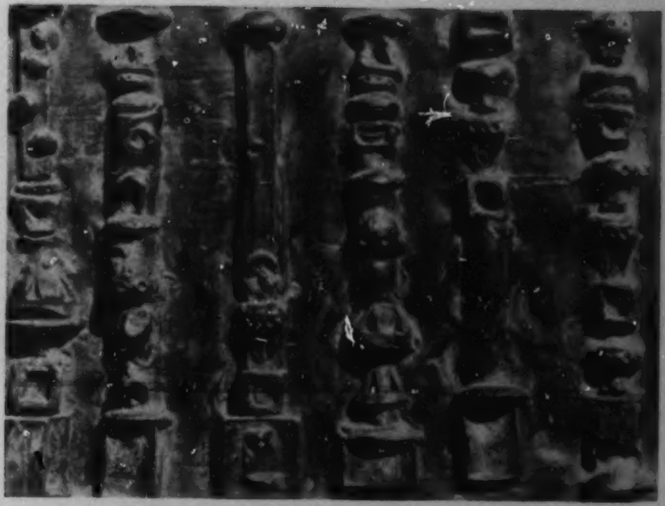
82. King and Queen, 1953
H. 64½ in. = 164 cm, Bronze, R II 350
Mr David Astor, London



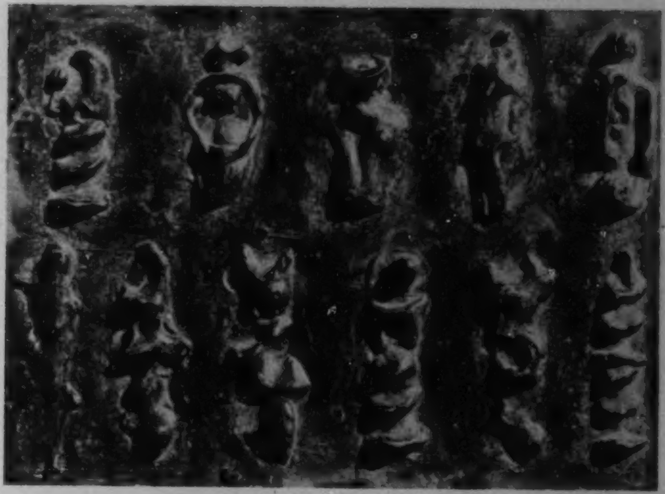
83. Warrior with Shield, 1953—54
H. 60 in. = 152.5 cm, Bronze, R II 360
City of Arnhem



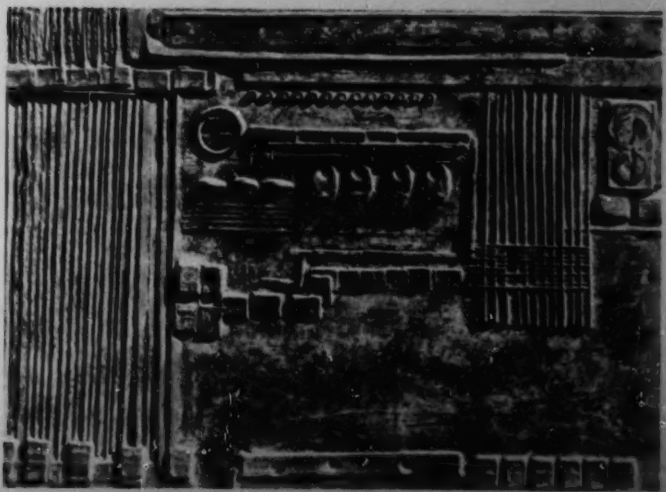
84. Wall Relief, Maquette No. 2. 1955
13 × 17½ in. = 33 × 44.5 cm, Bronze,
R III 366
Mrs Irina Moore



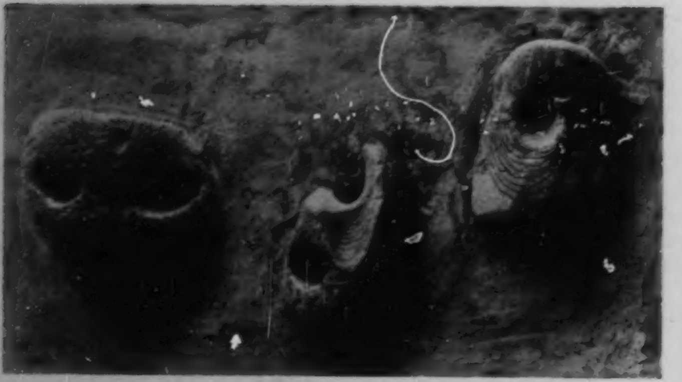
85. Wall Relief, Maquette No. 3. 1955
13 × 19 in. = 33 × 48 cm, Bronze, R III 367
Mrs Irina Moore



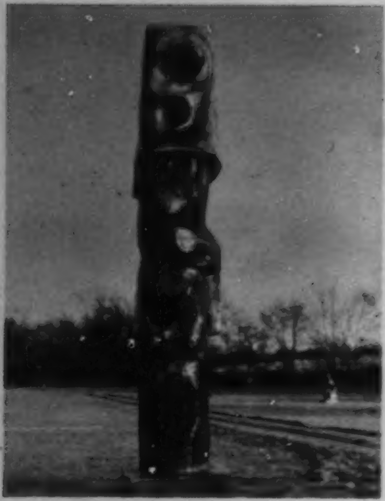
86. Wall Relief, Maquette No. 4 (Curtains),
1955
13 × 18 in. = 33 × 46 cm, Bronze, R III 368
Mrs. Irina Moore



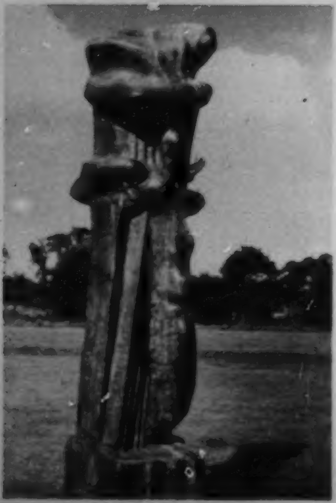
87. Wall Relief, Three Forms, 1955
7½ × 13¼ in. = 19 × 33,5 cm, Bronze,
R III 374
Miss Mary Moore

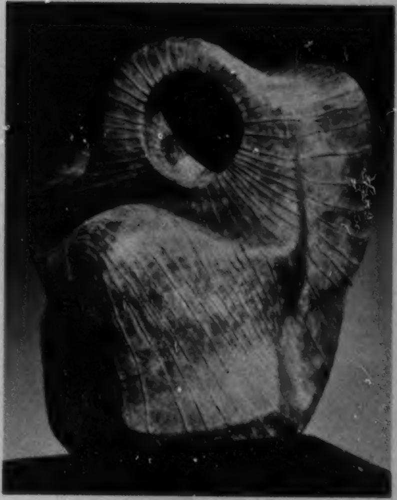


88. Upright Motive No. 5, 1955—'56
H. 84 in. = 213,5 cm, Bronze, R III 383
Miss Mary Moore

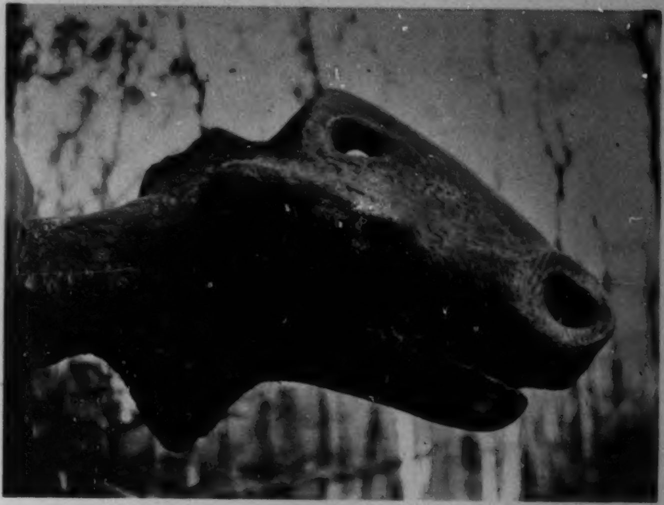


89. Upright Motive No. 8, 1955—'56
H. 78 in. = 198,5 cm, Bronze, R III 388
Miss Mary Moore

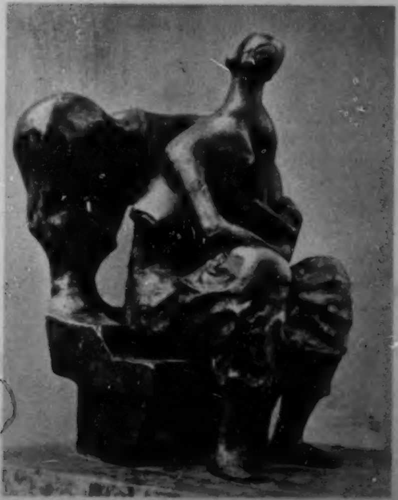




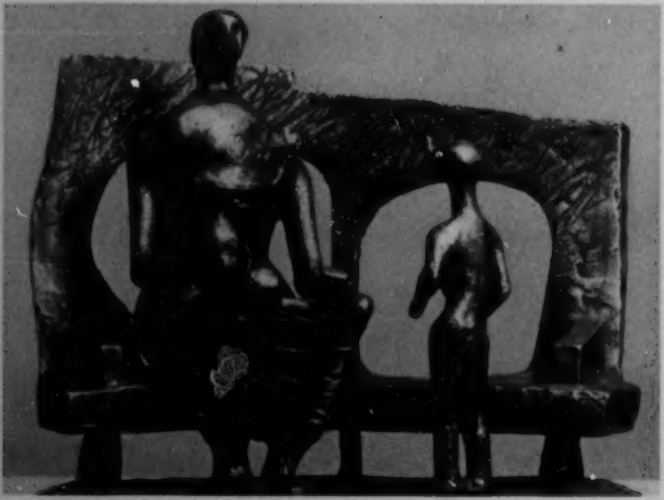
90. Head (Lines), 1955
H. 11¾ in. = 30 cm, Bronze, R III 397
The Artist



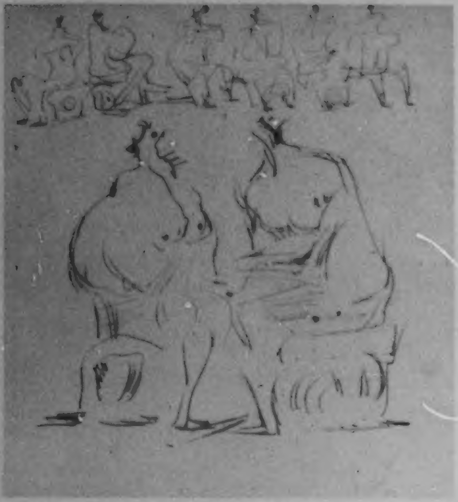
91. Animal Head, 1956
L. 22 in. = 56 cm, Bronze, R III 418
Rijksmuseum Kröller-Müller, Otterlo



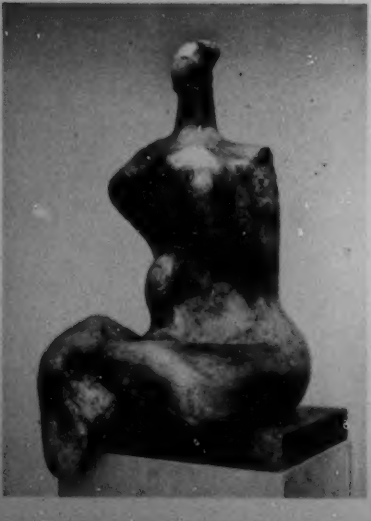
92. Woman with Book, 1956
H. 8 in. = 20.5 cm, Bronze
The Artist



93. Mother and Child against Open Wall, 1956
H. 8 in. = 20.5 cm. Bronze. R III 418
Miss Mary Moore

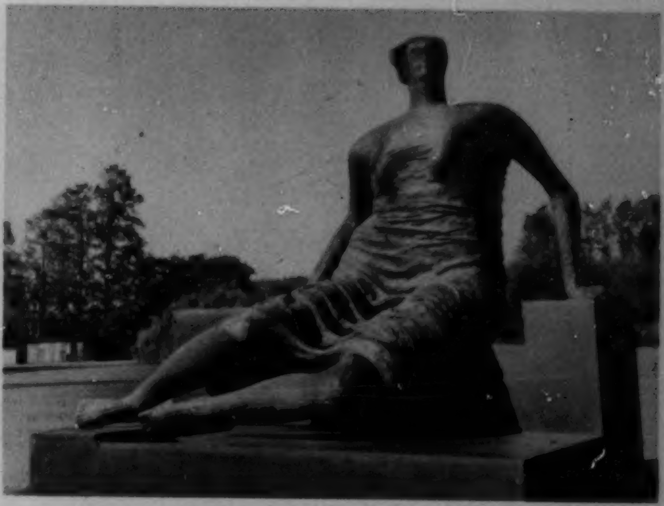


94. Seated Figures. 1957
17 × 13½ in. = 43 × 34 cm. Pen
Mrs Irina Moore

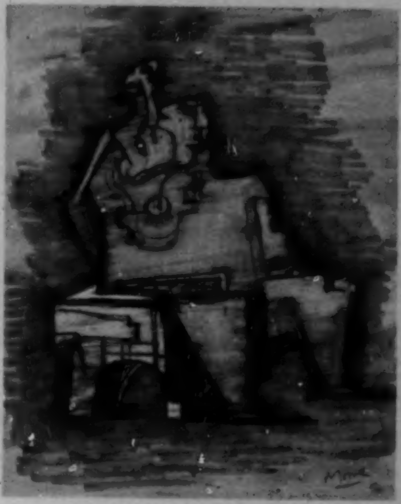


95. Woman (also called: Seated Torso and Parze). 1957
H. 60 in. = 152.5 cm. Bronze. R III 439
The Artist

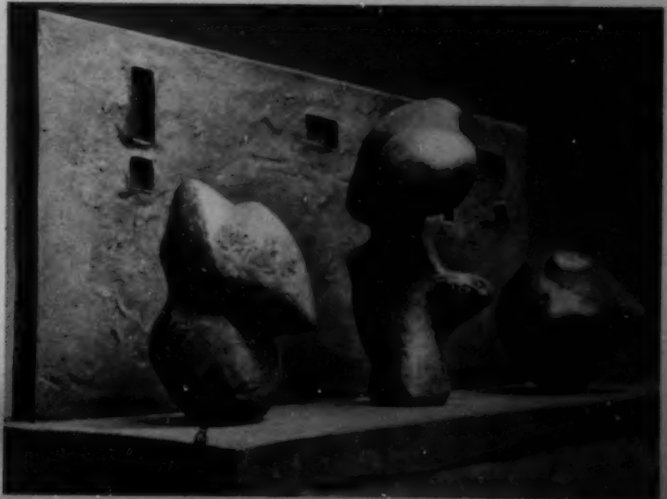
96. Draped Seated Woman, 1957–'58
L. 73 in. = 185.5 cm. Bronze. R III 428
Miss Mary Moore



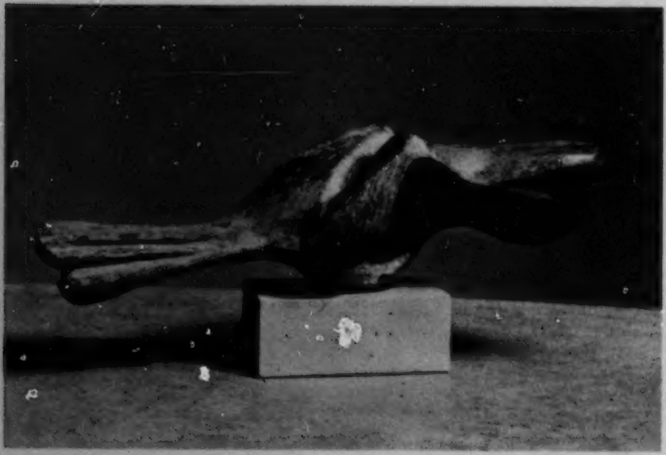
97. Seated Figure, 1958
14½ × 12½ in. = 37 × 31.5 cm. Chalk, wash
Miss Mary Moore



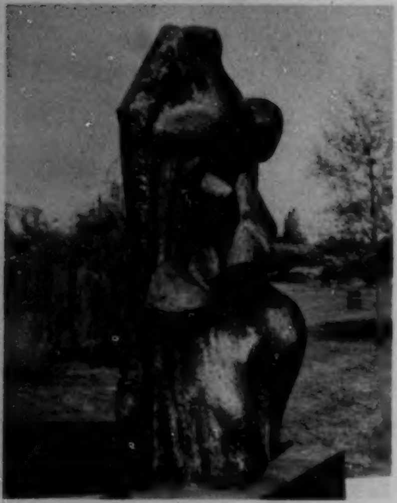
98. Three Motives against Wall No. 2, 1959
L. 42½ in. = 107 cm. Bronze. R III 442
Marlborough Fine Art Ltd., London



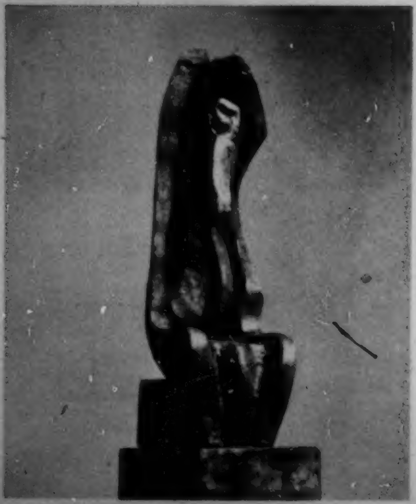
99. Bird, 1959
L. 15 in. = 38 cm. Bronze. R III 445
Miss Mary Moore



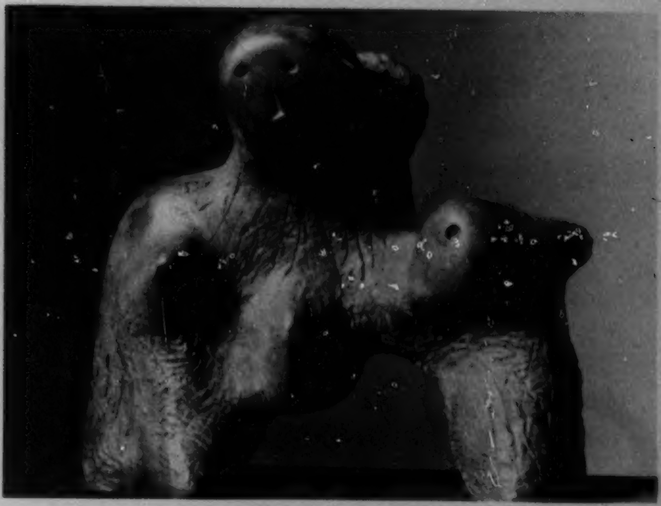
100. Relief No. 1, 1959
H. 88 in. = 240 cm. Bronze. R III 450
The Artist



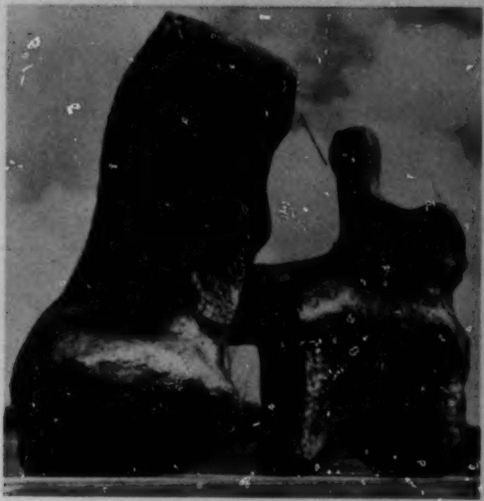
101. Mother and Child (hollow), 1959
H. 12½ in. = 32 cm. Bronze. R III 453
Mrs Irina Moore



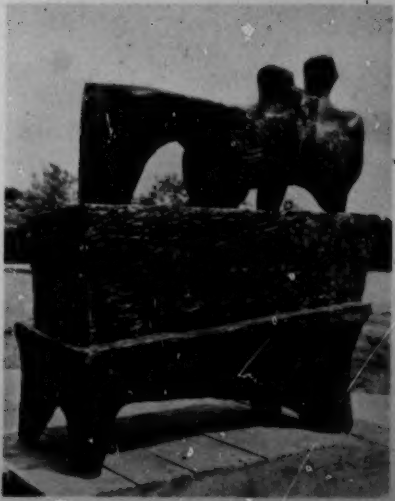
102. Mother and Child, 1959
L. 19½ in. = 49.5 cm. Bronze
The Artist



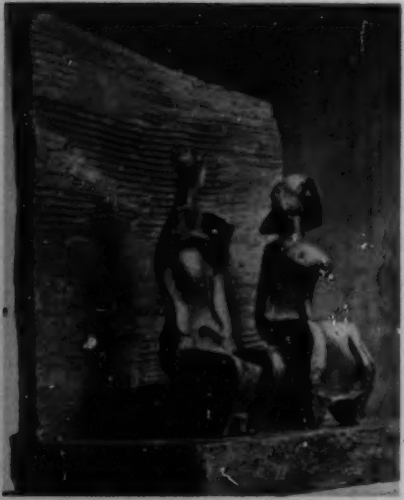
103. Two Piece Reclining Figure No. 1, 1959
L. 102 in. = 259 cm. Bronze, R III 457
Miss Mary Moore



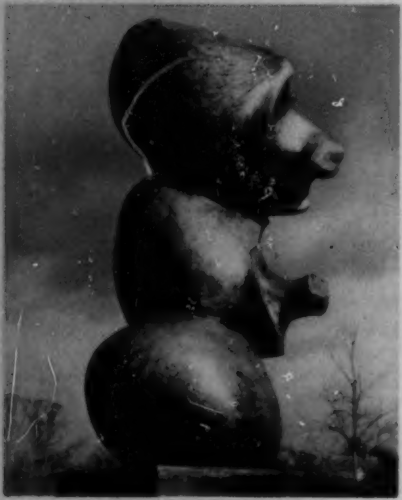
104. Reclining Figure on Pedestal, 1959—'60
H. 51½ in. = 131 cm. Bronze, R III 456
Marlborough Fine Art Ltd., London



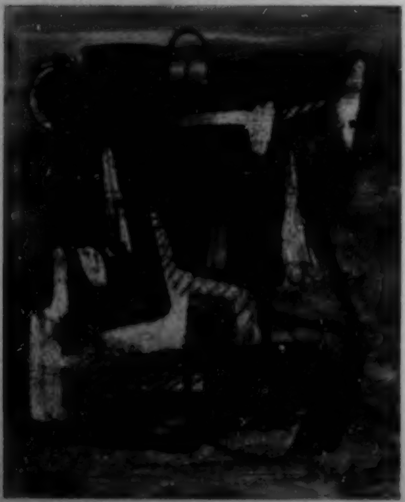
105. Two Seated Girls against a Wall, 1960
H. 21 in. = 53.5 cm, Bronze, R III 454
Miss Mary Moore



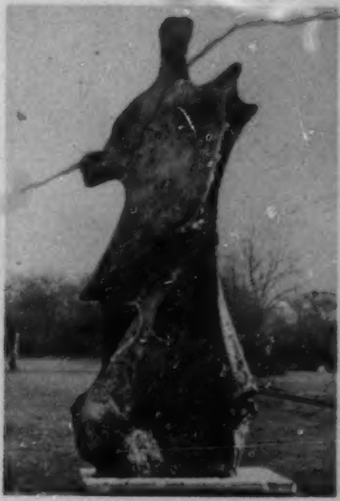
106. Three Part Object, 1960
H. 48½ in. = 123.5 cm, Bronze, R III 470
The Artist



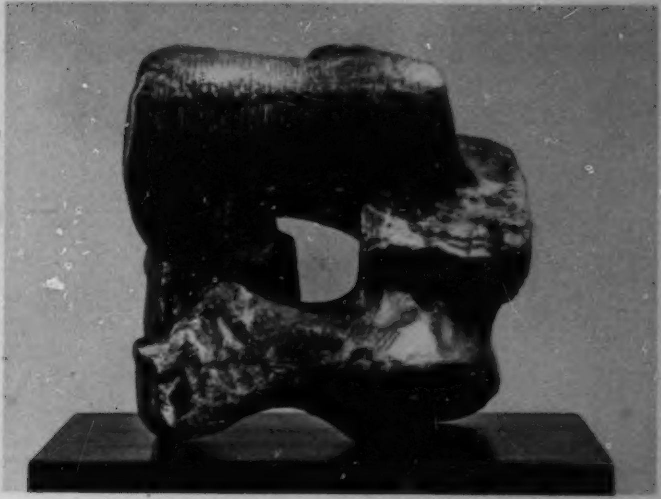
107. Sculptural Idea, 1961
13⅜ × 10⅞ in. = 34 × 27.5 cm, Crayon, watercolour
Miss Mary Moore



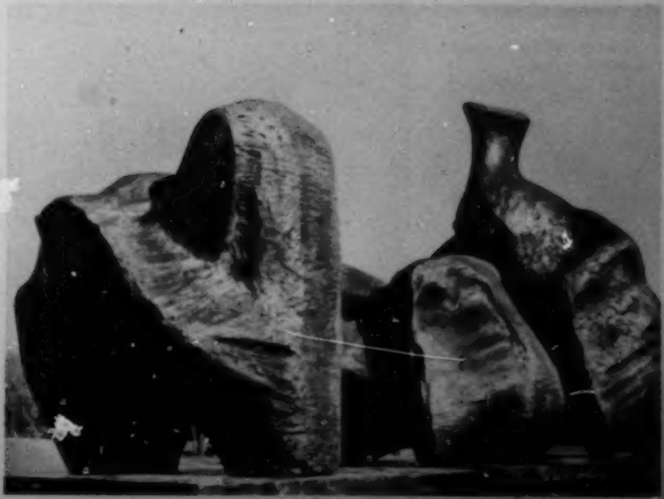
108. Standing Figure: Knife Edge (working model), 1961
H. 64 in. = 162.5 cm, Bronze, R III 481
Private Collection



109. Maquette for Stone Memorial No. 1, 1961
H. 5¼ in. = 13.5 cm, Bronze, R III 490
Mrs Irina Moore

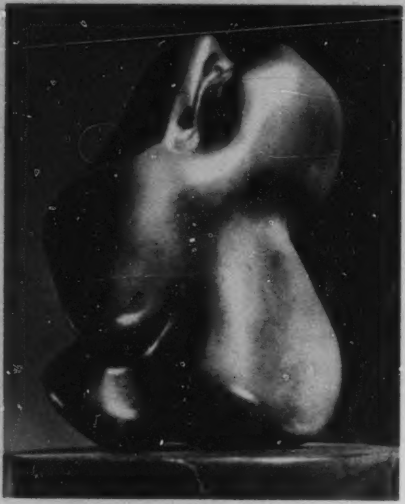


110. Three Piece Reclining Figure No. 1, 1961—'62
L. 113 in. = 287 cm, Bronze, R III 500
Marlborough Fine Art Ltd., London

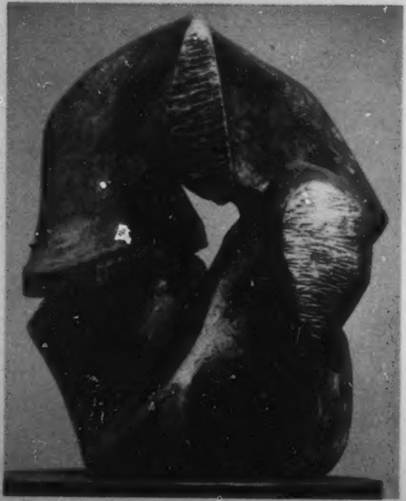


111. The Wall: Background for Sculpture. 1962
84 × 100 in. = 213 × 254 cm. Bronze.
R III 483
The Artist

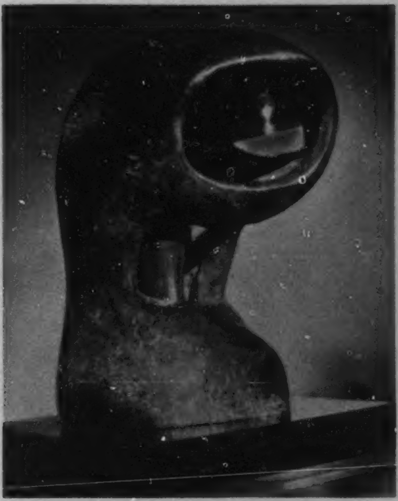
112. Sculpture (Ear). 1962
H. 7 in. = 18 cm. Bronze
The Artist Ed. of 9



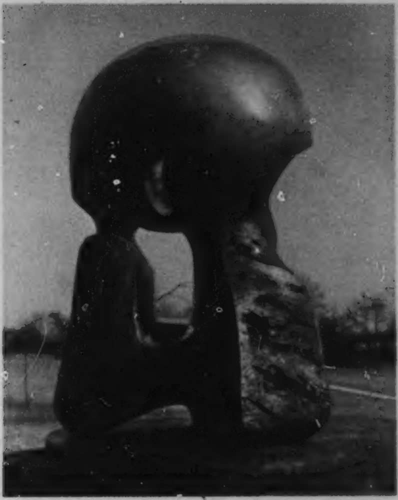
113. Working Model for Locking Piece. 1962
H. 42 in. = 106.5 cm. Plaster. R III 514
The Artist



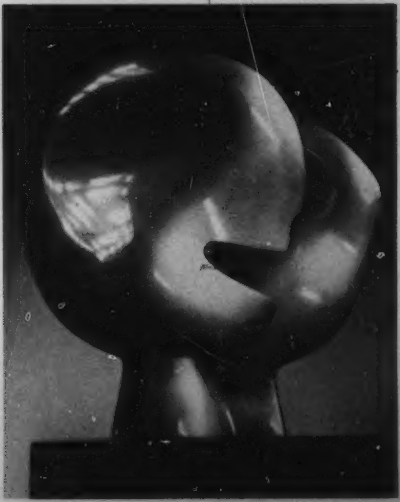
114. Helmet Head No. 4: Interior - Exterior. 1963
H. 18¾ in. = 47.5 cm. Bronze. R III 508
The Artist



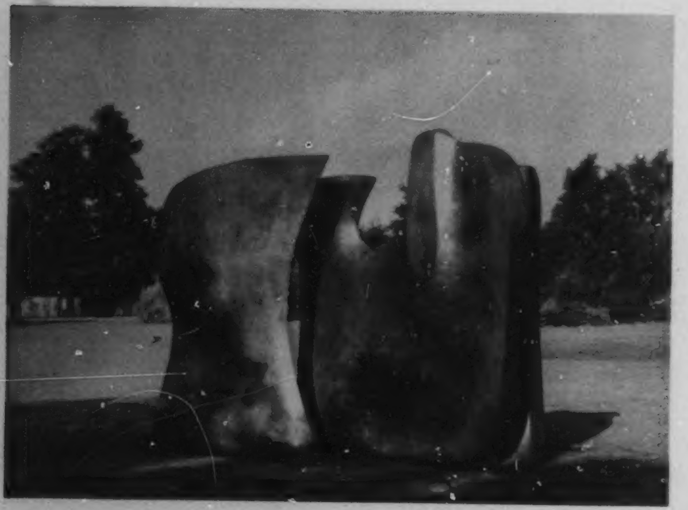
115. Sculpture: Atom Piece (Working Model). 1964
H. 48 in. = 122 cm. Plaster
The Artist



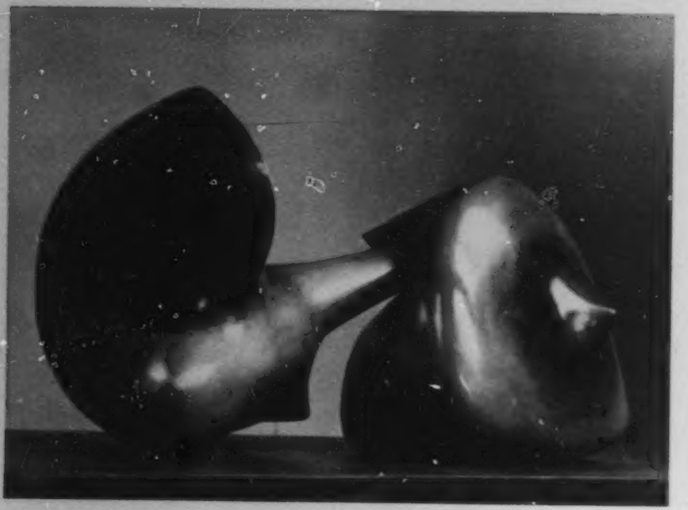
116. Moonhead. 1964
H. 22½ in. = 57 cm. Bronze
Mrs L. Capeillères-Lambert, Brussels



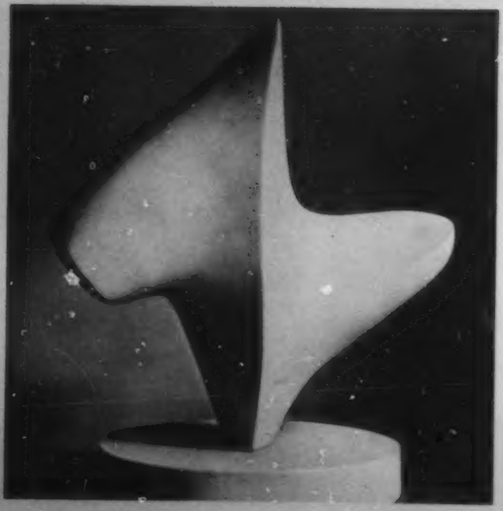
117. Sculpture Knife Edge Two Piece. 1966
108½ × 143½ in. = 275 × 365 cm. Bronze
Marlborough Fine Art Ltd. London



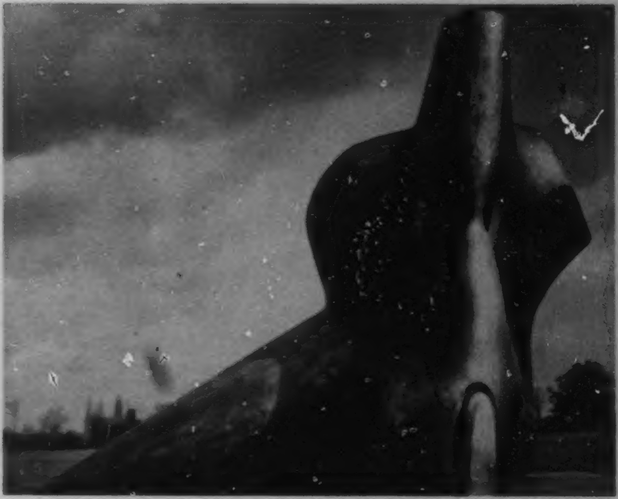
118. Two Piece Reclining Figure No. 7 (Pipe). 1966
L. 36 in. = 91.5 cm. Bronze
The Artist Ed. of 7



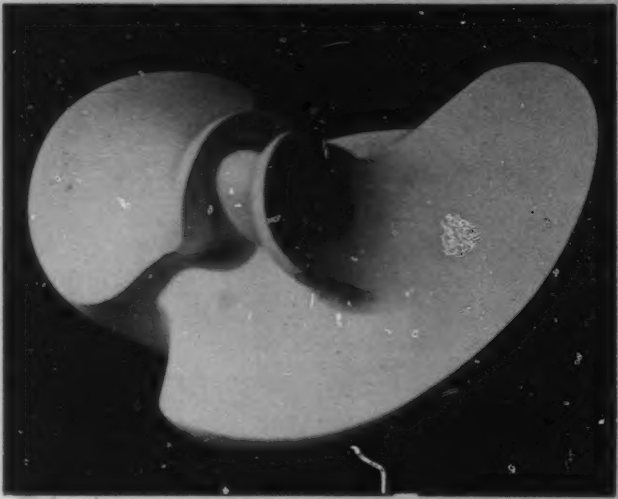
119. Upright Form Knife Edge. 1966
H. 26 in. = 66 cm. White Marble
The Artist



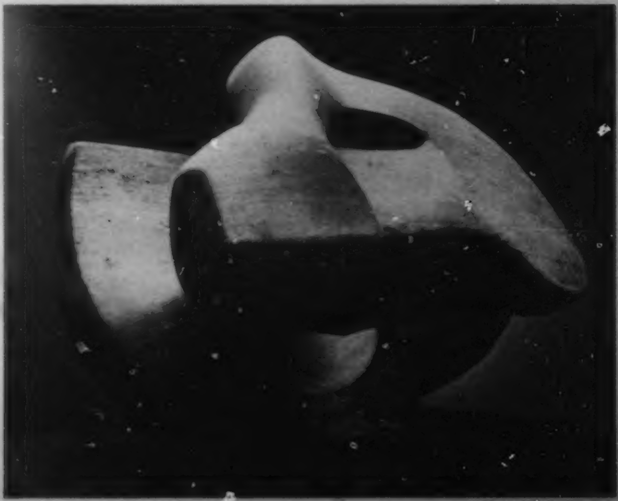
120. Torso, 1967
42 × 54 in. = 106.5 × 137 cm. Bronze
The Artist Ed. of 7



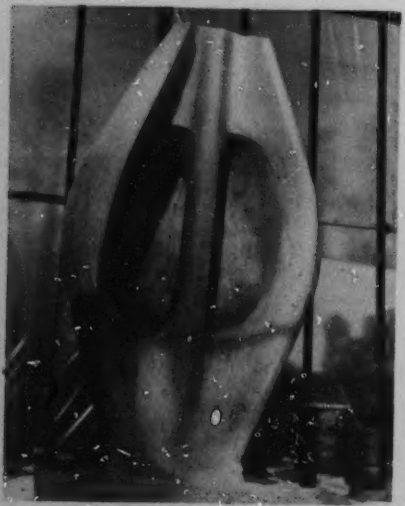
121. Carving Divided Oval Butterfly, 1967
L. 36 in. = 91.5 cm. White Marble
The Artist



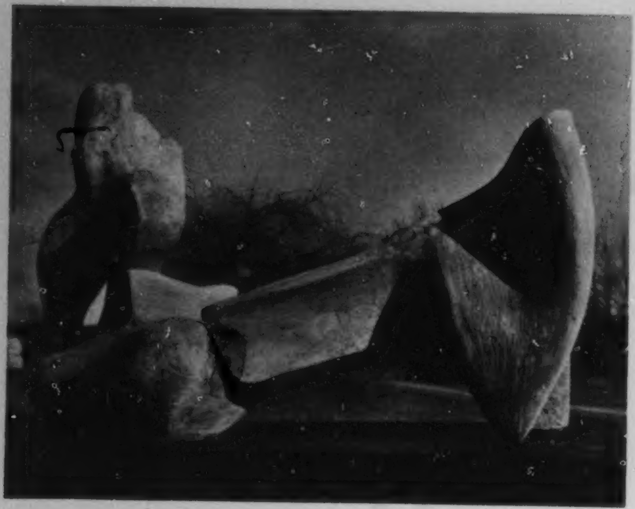
122. Sculpture with hole, 1967
L. 50 in. = 127 cm. Red Travertine
The Artist



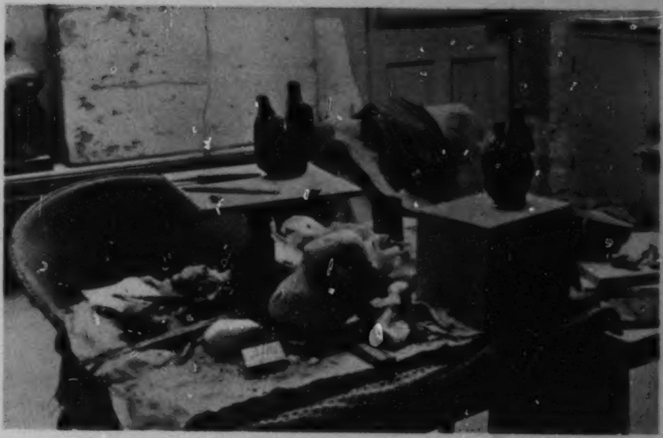
123. Large Totem Head, 1968
H. 95 in. = 241 cm. Bronze
The Artist



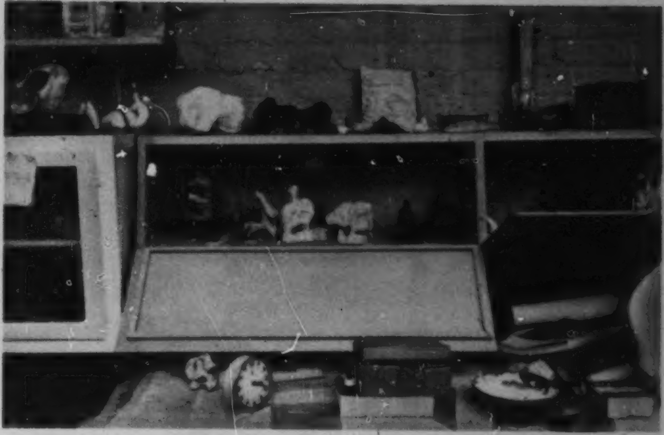
124. Two Piece Reclining Figure No. 9, 1967
L. 98 in. = 249 cm. Bronze
The Artist



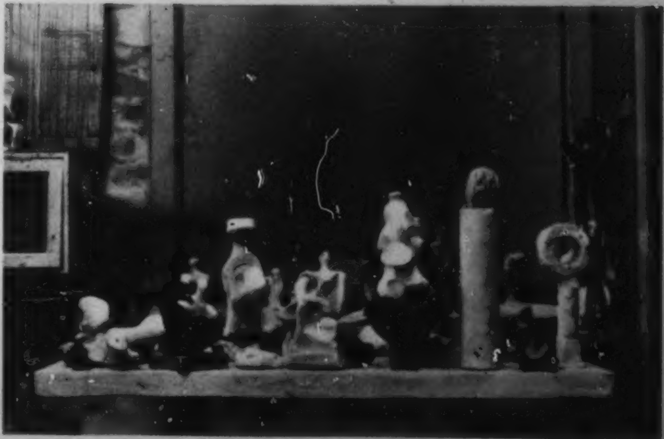
125.a Maquettes and objects in Henry Moore's small Studio



125.b Maquettes and objects in Henry Moore's small Studio



125.c Maquettes and objects in Henry Moore's small Studio



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